

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 24, 1920

PRICE FIFTEEN CENTS



NORBERT SINAI — GENE MARTINI
WITH HARTMAN WHEEL

THE NATIONAL THEATRICAL WEEKLY

The Hits!

A POSITIVE LANDSLIDE!

Feather Your Nest

By Kendis and Brockman and Howard Johnson

The Sensational Fox Trot Song
Chicago is Raving About

Grieving for You

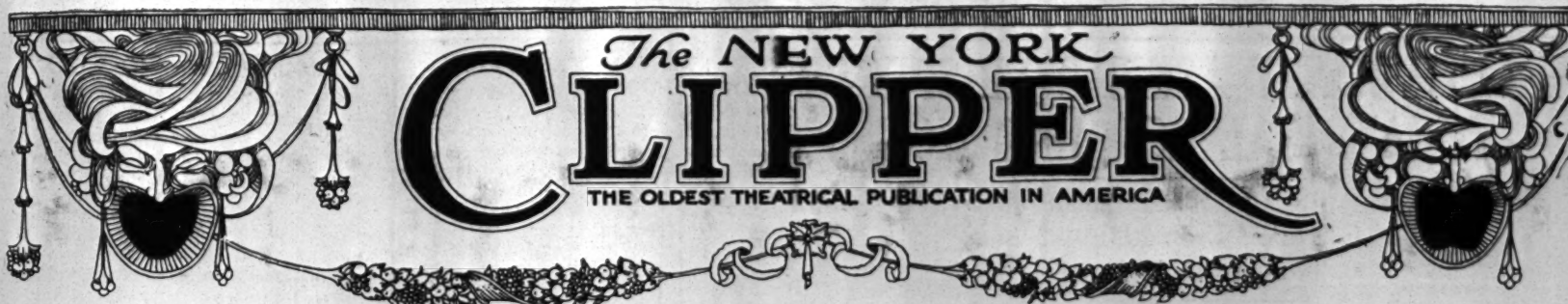
By Joe Gibson, Joe Ribaud and Joe Gold

AL JOLSON'S BIG HIT

LEO FEIST, INC. NEW YORK
711 SEVENTH AV

CHICAGO	BOSTON	PHILADELPHIA
Grand Opera House Bldg.	181 Tremont St.	Globe Theatre Bldg.
TORONTO	SAN FRANCISCO	KANSAS CITY
193 Yonge St.	Pantages Theatre Bldg.	Gayety Theatre Bldg.
ST. LOUIS	MINNEAPOLIS	
Calumet Bldg.	216 Pantages Bldg.	

You
can't
go wrong
with
any
Feist
Song



Copyrighted, 1920, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879

Founded by
FRANK QUEEN, 1853

NEW YORK, NOVEMBER 24, 1920

VOLUME LXVIII—No. 42
Price Fifteen Cents, \$5.00 a Year

GUS EDWARDS SUED OVER STOCK IN RECENT REVUE CO.

Investor Who Purchased Twenty-five Shares Now Asks Money Back on Ground Proposition Was Misrepresented to Him—Says Shares Are Worthless

Alleging that he was induced to buy stock in the Gus Edwards Theatrical Enterprises, Inc., through "false and fraudulent representations," Robert W. Soisson, through his attorneys, Samuel W. Tannenbaum and Elwood J. Harlam, has brought an action in the Supreme Court against Gus Edwards and the theatrical corporation which bears his name.

Soisson is seeking to recover \$2,500 which, he claims, he paid for twenty-five shares of stock of the Edwards corporation. In a second cause of action, he alleges that he was induced to loan \$1,500 to Edwards personally and, in addition, incurred a large amount of indebtedness on behalf of the defendants. Hence, he is seeking to recover a total of \$5,000.

According to the complaint, Edwards represented to Soisson that the Edwards corporation, which planned to produce a show called "Gus Edwards Revue of 1920," had contracts with "prominent theatrical managers and producers guaranteeing the theatres and dates where and when the theatrical productions of the defendant corporation were to be given."

It is also alleged by Soisson that Edwards represented that all but 250 of the 2,000 shares of capital stock issued by the Edwards corporation had been sold and paid for, the purchasers being men of means in the business world, as well as others who were prominent in the theatrical world. It is also alleged in the complaint that, at the time Soisson purchased his twenty-five shares, which was last July, according to the complaint, only fifteen shares of stock had been sold to other persons, none of whom, Soisson alleges, were of the prominence that Edwards had led him to believe they were.

Continuing his allegations, Soisson sets forth that the stock he purchased is valueless and that when Gus Edwards induced him to purchase the twenty-five shares, he (Edwards) knew the stock had no value; that the Edwards theatrical corporation at "no time had, nor has, any assets of value, and has at no time been engaged in the production of any play or revue, nor is it engaged in any business at the present time."

Annexed to the complaint filed last week in the Supreme Court is a typewritten prospectus which Soisson alleges he received from Gus Edwards, and upon which he largely relied when he decided to purchase stock in the Edwards theatrical corporation. Among other things set forth in the alleged prospectus is a list of names of those whom Gus Edwards "Made," "Discovered" and "Developed" in the course of his theatrical career. Those mentioned are: Orville Harrold, Louise Groody, Lillian Walker, Vivian Rich, Lila Lee, Ruby Norton, Georgie Price, Eddie Buzzel, Bobbie Watson, Lillian Boardman, Maudie Drury, Courtney Sisters, Amporita Farrar, Ted Doner, Daisy Leon, Lew Brice, Vincent O'Donnell, Joan Sawyer, Chas. De Haven,

Julia Sanderson, Eddie Cantor, Mae Murray, Fay Tincher, Josephine Hill, Johnnie Hines, Olga Cook, Gregory Kelly, Joe Keno, Georgie Jessel, Beatrice Curtis, Duncan Sisters, McCarthy Sisters, Helen Coyne, Herman Timberg, Rubye De Remer, Lillian Berse, Hazel and Alice Furness, Carolyn Wade, Bessie Wynn.

The prospectus cites George White's "Scandals of 1919" as an example of the money-making possibilities of the revue type of shows. It tells that George White's show was originally produced at a cost of \$50,000, the financing for the most part being done by outsiders, George White having little or no money at all to start with. Then, it is related that the "Scandals" show closed its first season with a profit of more than \$200,000.

The prediction that "Edwards Revue Will Top Them All" is also vouchsafed in the alleged prospectus, it being stated that the cost of the production will be about \$75,000. The prospective weekly gross income of the proposed Edwards revue is given as \$15,000 ("after sharing with the theatres"); the average weekly expense of running the proposed show is placed at \$7,375, made up as follows: Salaries, \$6,000; advertising (maximum), \$500; royalties (estimated at 7½% on gross), \$1,125. The net weekly profit is placed at \$7,000 during its twelve-week run in New York and the weekly road profits are fixed at \$3,000 a week for twenty weeks. It is estimated that the net earnings of the proposed show in New York, Boston, Chicago and Philadelphia would total \$168,000, which, added to the total earnings of the show during its twenty additional weeks on the road, would aggregate gross earnings of \$228,000. Deducting the original producing cost of \$75,000 from the gross expected earnings, would leave a net profit of \$153,000. This would amount to dividends on each \$100 par value share of stock at the rate of 76¼%.

That a large part of the required \$75,000 for the production had already been subscribed by leading business men was also stated in the alleged prospectus. And, finally, the prospectus set forth that there is still available for subscription 250 shares of the Gus Edwards Theatrical Productions Company stock.

No answer has as yet been filed by the defendants or by Gus Edwards's attorneys, House, Grossman and Vorhaus.

Recently, it was announced by Gus Edwards that the reason he discontinued rehearsals of his proposed revue and called the show off was because his principal backer, a Philadelphia business man, had failed to come through with capital which had been promised. Subsequently, Edwards inserted an advertisement in several theatrical periodicals setting forth his position with relation to the revue which was called off and stating that he intended to bring a suit against his recalcitrant backer. Thus far, however, Edwards has not brought the suit, as far as could be learned.

THE "LAY OFFS" TO DINE

The "Lay Offs," as some fifty or more disengaged actors representing the vaudeville, musical comedy and legitimate stage style themselves, are to give a dinner and show at the Friars' Club within the next week.

The "Lay Off" list at present is a big one and new names are being added daily. Among those already named are Jay Gould, Felix Adler, Jay Yorke, Clifford Stork, Sam Sidman, Jere Grady, Little Billy, Eddie Sherman, Cyril Keithley, Jess Dandy, Harrold Crane, Dave Ferguson, John Campbell, Al. Sanders, Jess Dandy and others.

Jay Gould, Al. Sanders and Felix Adler are the committee in charge of the affair.

TRIXIE FRIGANZA SUES

SAN FRANCISCO, Nov. 20.—Trixie Friganza filed suit in the Superior Court here last week to recover \$3,050 from Thomas O'Day, theatrical producer, which sum she avers is owing to her in salary and percentages from fourteen weeks' performances in "Poor Mama."

Miss Friganza claims her contract provided for \$500 a week salary and twenty-five per cent of the profits. She says she never received her percentage of the profits and her last week's salary is still owing.

MAY YOHE TO HEAD SHOW

SAN FRANCISCO, Nov. 20.—John J. Mac Arthur, manager of Ye Liberty Theatre, is organizing a musical comedy company to be headed by May Yohe, and will open the season the first week in December. The following have already signed up as members: Mr. and Mrs. Ned Doyle, Billy Evans, Robert Talbot and George Wren. The full company will be comprised of twenty-five people.

MARJORIE RAMBEAU BUYS RANCH

OAKLAND, Calif., Nov. 20.—Marjorie Rambeau has purchased a twenty acre ranch near Danville, fifteen miles from here and will make it a show place of the country. She has announced that she will prepare it as a country home for the time when she retires although she does not intend to do so for some time.

BELASCO GIVES SCREEN RIGHTS

David Belasco, it was reported this week, has presented to Leonore Ulrich his portion of the screen rights to "Tiger Rose" and "The Son-Daughter," in the latter of which he was co-author. It is estimated that the screen rights to these two plays would have brought him \$100,000.

KLARE KUMMER PRODUCING SHOW

Klare Kummer, herself, is the producer of the play, "Rollo's Wild Oat," in which Roland Young is starred, and which opened at the Punch and Judy Theatre on Tuesday night. The Selwyns are declared to be out of it altogether.

"JACK O' LANTERN" CLOSÉS

Charles Dillingham closed his "Jack O' Lantern" show in Buffalo last Saturday night. It is said the show, which carries a cast of seventy, has been playing to a loss for several weeks despite the fact that it averaged over \$11,000.

"FROLIC" HAD \$3,157 NIGHT

"The Midnight Frolic" played to \$3,157.50 last Saturday night, the largest business ever done on the New Amsterdam Roof.

DIXEY MAY LEAVE SHOW

Following a reported row with the Shuberts, Henry E. Dixey threatened, early this week, to quit the cast of the "Outrageous Mrs. Palmer" show, which leaves the Thirty-ninth Street Theatre Saturday night for Chicago. The Shuberts say that if Dixey makes good his threat, they will cancel the Chicago booking and close the show.

The trouble had its origin in the fact that the Shuberts made a verbal agreement with Dixey, prior to signing him for the "Outrageous Mrs. Palmer," that no one in the cast was to be starred. Later, however, Mary Young was decided upon as the featured player. Dixey's contract contains a two weeks' notice clause which, it is said, he claims he will take advantage of if the Shuberts continue to play up Miss Young.

"MAID TO LOVE" CLOSÉS

"Maid to Love," the Gleason and Block musical comedy, closed in Atlantic City on Saturday night. Attempts to find a Broadway or Chicago home for the piece are being made, and if successful, it will open around the first of the year. The career of "Maid to Love" was interesting. Many of the mid-western critics enthused over it, and said it was a big city success. In spite of this, it failed to draw, there being but two weeks of its tour which showed a profit.

"APHRODITE" RETURNING

CHICAGO, Ill., Nov. 22.—"Aphrodite," which recently played here at the Auditorium Theatre to more than \$60,000 a week, may be returned to this center following the present season of Grand Opera. Morris Gest's new spectacle, "Mecca" is ticketed for Jan. 24 at the Auditorium, but it thrives so in New York that its owner is loath to remove it. Gest has asked the Auditorium management to transfer to "Aphrodite" the time he holds for "Mecca." It will probably be so arranged.

"HAPPY-GO-LUCKY" GOING

CHICAGO, Ill., Nov. 22.—"Happy Go Lucky," which entered Chicago practically unheard of a few weeks ago, threatens to become one of the season's sensations. The production played to \$12,000 last week. The advance sale has reached \$20,000.

The play was slated for a short engagement, but the phenomenal business has caused the management to announce that it will continue at the Playhouse indefinitely.

CUTTING CHORUS SALARIES

Choristers appearing with the "Broadway Brevities" show are to have their salaries cut \$10 beginning Saturday night according to announcement made to them last week by George Le Maire. This salary cut, it was said, will hold good only where choristers are receiving more than the minimum wage set forth in the Chorus Equity Contract.

MUSICALIZING "ABIE THE AGENT"

Gus Hill is negotiating with Ben Levine and Henry P. Dixon for the rights to the farce "Abie the Agent" and plans to send the piece out as a musical comedy.

"HEARTBREAK HOUSE" DOES \$10,000

The Theatre Guild's production of the Bernard Shaw drama "Heartbreak House" played to better than \$10,000 on its first week at the Garrick.

HEALTH BOARD ASKED TO INSPECT THEATRICAL ROOMING HOUSES

Conditions in Many, for Which Extortionate Rents Are Asked, Declared to Be Unhealthful—Owners Profiteering, Is Claim

Commissioner of Health Royal S. Copeland, who recently appointed 300 investigators to help him make inquiry into the condition of apartments and other dwellings, has been asked to conduct an investigation into the rooming house situation in the theatrical district, it became known early this week. Frank Gilmore, of the Actors' Equity, has made the request.

According to Gilmore, complaint has been made to the association that keepers of rooming-houses catering to the acting profession are not conducting their places in a sanitary manner. He will confer with Commissioner Copeland this week and acquaint him with the facts of the complaint made by Thomas A. Magrane, a stock actor who claims that, after a careful investigation of the rooming-house situation, he found conditions to be such as to warrant drastic action on the part of the Board of Health.

It is said that actors who make their homes in the theatrical district are being forced to live in disease-breeding and vermin-infested quarters. Bathrooms and toilets in many places are said to be in need of repair and unfit for use. In hundreds of places rooms are not properly heated, it is claimed.

In addition to forcing actors to live in

unhealthy quarters they are being charged extortionate prices for rooms. Instances are cited in the complaint where hall bed rooms, without running water or window and only a skylight to admit air, which once rented for \$2.50, now bring from \$8 to \$10, while rooms that rented for \$7 are now \$15. A front room with running water has jumped from \$12 to \$25.

It is said that scores of rooming-house keepers recently boosted their week's rates from \$1 to \$2, the reason being given that the high cost of fuel, as well as their increased yearly rental, made such a step imperative. When these places were investigated in an effort to determine just how much of an increase in expenses the proprietors were put to, it is said that the average was from \$200 to \$300 a year more than when a hall bedroom rented for \$2.50. The excessive rental charged for but one or two rooms is more than enough to meet their entire yearly increase, it is stated.

Inasmuch as Commissioner Copeland has interested himself in the Equity campaign for legislative action to improve the sanitary condition of theatres it is believed that he will in all probability order an inquiry into the situation complained of.

SWINDLERS AT WORK

The Chorus Equity Association, as a result of numerous complaints, is trying to stop fraud among its member on the road by persons representing themselves to be organizers or solicitors for the organization. Scores of members, it was stated at the headquarters of the C. E. A. early this week have been duped into paying such persons dues and initiation fees.

At a meeting of the executive committee last week a resolution was adopted that members be instructed to make all payments either direct to the New York or the Chicago office of the association. Deputies of either the C. E. A. or the A. E. A., as well as Mr. and Mrs. Frank Delaine and Frank Dare, traveling secretaries, are also empowered to collect dues or solicit members, who are warned to demand the representative's credential before handing over any money.

The most recent case where members claim to have been duped comes from Tulsa, Okla. Eight girls playing there in a musical stock company claim they paid a man claiming to represent the Equity sums of from \$3 to \$11, for membership cards. The A. E. A. claims no record of the name the man gave, while the C. E. A. holds no record as to the payments.

The complainants are Gaby Bon Don, Mrs. Jessie Stone, Mable Hodges, Katherine Hodges, Sylvia Adair, Charline Young, Mrs. Irene Rax and Jane Payton.

STOCK COMPANY DOES NEW PLAY

PHILADELPHIA, Nov. 19.—The stock company at the Orpheum Theatre this week presented for the first time on any stage a new play, written especially for the star of the organization, Mae Desmond, by one of its members, Sumner Nichols. It is entitled "Patsy, After All."

The piece proves to be a well constructed and interesting comedy of modern life, somewhat in the style of those written by J. Hartley Manners for Laurette Taylor and presenting as the heroine a young girl whose rise from slum life in New York to a higher sphere, more suited to her charm of personality and nobility of nature, is attended by many humorous and dramatic incidents.

The piece found favor. Miss Desmond was supported by Frank Fielder, as Bob Warren; Jay J. Mulrey, Sumner Nichols, Evelyn Duncan, Grace Lockwood.

COURT UPHOLDS "SPECS"

SAN FRANCISCO, Nov. 20.—Persistent efforts to rid the city of theatrical ticket brokers received another set-back this week when the present city ordinance dealing with this business was declared invalid in a decision written by Justice F. S. Brittain of the District Court of Appeal.

"The enactment is invalid," says the Court, "in that it does not propose a tax measure but provides conditions for carrying on a business already declared legitimate. In the opinion of the Court the resale of theater tickets for profit is no more immoral nor unlawful than the resale of any other commodity."

The fight against ticket "scalpers" is of long standing. The Orpheum Theater has from the first taken a leading part in it, and announces that notwithstanding the decision of the Court of Appeal, no "scalper's" tickets will be accepted at the door after November 20.

The Board of Supervisors have drafted and redrafted ordinances to limit the resale of tickets. Each time it has been bitterly fought by the "scalpers," who, thus far, as in other cities, have the best of it. As originally passed the ordinance required the payment of a \$300 monthly license fee, but it had to be amended to make it unlawful to engage in the business of reselling theater tickets without payment of the license fee.

F. A. Dees, an employee of the Van Noy Interstate Company, which has stands in some of the leading hotels, was arrested under this enactment, but later discharged. Various other individuals have also been taken into custody from time to time.

PHILLY MUSEUM CATCHING ON

PHILADELPHIA, Pa., Nov. 22.—The World's Museum, now showing in the former Bingham House, is catching on here. New attractions are offered each week, the headliners this week being Serpentina, the anatomical puzzle, and Grace Roberts, a local girl who dances in a lair of Texas rattlesnakes.

Professor Mack's Punch and Judy dramas; Handy, the checker champ; Lonesome Max, the sculptor; Ajax, the sword swallower; Rangoon, the barefoot climber; Amok, the Bontuc head hunter, and Mlle. Peyrani and her trained dogs and birds, are some of the other attractions.

SWITCH MATINEE DAYS

A considerable number of shows have switched their matinees from Wednesday to Thursday this week, in order to get the Thanksgiving Day business and at the same time do away with the extra pay they would otherwise have to pay did they not switch. The following will give matinees Thursday.

"Mecca," at the Century; "Thy Name Is Woman," at the Playhouse; "Call the Doctor," at the Empire; "The Tavern," at the Cohan Theatre; "Bab," at the Park; "The Storm," at the Manhattan Opera House; "Mary," at the Knickerbocker; "Tip-Top," at the Globe; "Rollo's Wild Out," at the Punch and Judy; "Welcome Stranger," at the Cohan and Harris; "Lightnin'," at the Gaiety; "The Meanest Man in the World," at the Hudson; "The Woman of Bronze," at the Frazee; "The Bat," at the Morosco; "Spanish Love," at the Maxine Elliott; "Three Live Ghosts," at the Nora Bayes; "Outrageous Mrs. Palmer," at the Thirtieth Street; "The First Year," at the Little; "Enter Madame," at the Fulton; "Irene," at the Vanderbilt; "Broadway Brevities," at the Winter Garden; "Agar," at the Central; "The Skin Game," at the Bijou; "Opportunity," at the Forty-eighth Street; "Jimmie," at the Apollo; "The Mirage," at the Times Square; "Tickle Me," at the Selwyn; "The Lady of the Lamp," Shubert-Riviera; "One," at the Belasco; "The Gold Diggers," at the Lyceum; "Hello Lester" (Jim Jam Jams), at the Cort; "Good Times," at the Hippodrome (matinees every day); "The Half Moon," at the Liberty; "Just Suppose," at the Henry Miller; "Hitchy Koo," at the New Amsterdam; "Kissing Time," at the Astor; "Pitter Patter," at the Longacre; "Heartbreak House," at the Garrick; "Honeydew," at the Casino; "Prince and the Pauper," at the Booth; "When We Were Young," at the Broadhurst; "Ladies Night," at the Eltinge; "The Bad Man," at the Comedy; "Samson and Delilah," at the Greenwich Village; "French Leave," at the Belmont; "Greenwich Village Follies," at the Shubert; "Little Old New York," at the Plymouth.

"STORM" DOING BIG

"The Storm," George Broadhurst's dramatic production, now playing its fifth and final week at the Manhattan Opera House, has played to a total of \$41,000 during the four weeks ending last Saturday night. Which means that the show has been playing to an average of \$10,250 per week.

That the show will easily play to upward of \$50,000 on the engagement was indicated early this week by the heavy advance sale. On Monday more than \$5,000 had been taken in at the box office for advance. It is expected that the receipts this week will total \$14,000, the Thanksgiving matinee included.

It begins to look more and more as if Broadhurst has a perennial production in "The Storm," which is booked for a three-week return engagement in Brooklyn, where it will open at the Montauk Theatre week after next.

ADLER SUES OVER "CUCKOO"

Felix Adler has sued the Physioc Studios for \$51,112.

In his complaint, filed last week in the Supreme Court, Adler alleges that he contracted with Physioc for two special settings for his "Cuckoo" show and that the sets delivered were not those agreed upon in the contract, being "dilapidated and shoddy." As a result, Adler says, he was forced to close his show, as well as cancel his booking. He asks \$50,000 damages.

Adler also seeks to recover \$1,112, which he claims to have paid in advance for the sets, which were to have cost \$3,350. He says he submitted sketches and ground plans for the settings, which the defendant failed to follow.

HACKETT LEASES HOUSE

In view of the huge hit that James K. Hackett is scoring in the repertoire of Shakespearean plays in which he is appearing in London, England, his home, a four-story dwelling at 58 West Seventy-first street, has been leased to P. H. Swanton. The house is furnished.

TROUBLE OVER GILDA GRAY

That the Shuberts intend to invoke the aid of the courts to retain the services of Gilda Gray, who claims she was dismissed from the Century Roof show by Jake Shubert two weeks ago, following her refusal to work on Sunday, was indicated early this week by correspondence between Jake Shubert and Arthur F. Driscoll, of O'Brien, Malevinsky and Driscoll, attorney for Miss Gray. Shubert states, in a letter of November 16, that he intends to hold Miss Gray to her contract with the Winter Garden Company, which still had several years to run at the time she left and under the terms of which she was receiving \$200 a week this year. Miss Gray has gone over to Flo Ziegfeld at a reported salary of \$400 a week and is scheduled to open this week in the "Midnight Frolic" show.

Previous to her alleged dismissal by Shubert, Miss Gray had been working for him in the "Midnight Rounders" show. She worked a total of three weeks, having returned to the Shubert fold after an absence of six months, during which time she was under contract to the Shuberts, but did nothing because of differences over the contract. She claims that her success in the Century roof show led Jake Shubert to insist on her working Shubert concerts on Sunday. This she refused to do.

But, following her first refusal and a week before her alleged dismissal, she did play several shows for the Shuberts one Sunday through an arrangement with Rufus LeMaire and Ed Davidow. For playing that Sunday she received \$250 extra from the Shuberts, or \$50 more than her weekly salary under the five-year contract which she claims Jake Shubert broke when he dismissed her three weeks ago Saturday night. How her alleged dismissal came about is stated by her as follows:

On the night in question Jake Shubert came back stage and told her she would have to appear in the Sunday show the following day. She refused point blank. Whereupon, Shubert is reported to have told her that unless she showed up for the Sunday concert she should consider herself discharged from the Shubert employ and need not show up for the regular performance on Monday. She says she accepted this as a dismissal.

A few days later, after she had failed to put in an appearance on the Century roof, she received a registered letter from Jake Shubert, requiring her to report for instructions. Instead of doing so, she took the missive to Mr. Driscoll, who wrote to the Shuberts advising them that Miss Gray considered herself no longer in their employ.

Under the terms of the written agreement, Miss Gray was employed by the Shuberts at a salary of \$200 per week for the first year, with a \$50 per week increase each year thereafter.

In the Spring of 1919, George White placed Miss Gray under contract to appear in his initial "Scandale" show. After waiting six weeks to begin rehearsals, during which time the show was in rehearsal, she notified White she considered her contract terminated. He didn't, however, so he applied to the Supreme Court for an injunction to restrain her from appearing elsewhere. The court, without passing on the contract, held, at that time, that her services were not "unique and extraordinary," as was alleged in the moving papers.

It was reported early this week that the Shuberts, upon learning that Miss Gray had gone over to Ziegfeld, filed a complaint against the latter with the Grievance Committee of the Producing Managers' Association.

"MARY ROSE" OPENING

Baltimore, Nov. 20.—"Mary Rose," the latest play by Sir James M. Barrie, author of "Peter Pan" and other well-remembered successes, as produced by Charles Frohman, Inc., with Ruth Chatterton (by courtesy of Henry Miller) in the stellar role, will come to the Academy of Music the week of December 6. It will then play Washington the week of the 13th, after which it is expected to go into New York.

SHOWS TOURING NEW YORK STATE MUST PAY STILL HIGHER FARE

**Interstate Commerce Commission Directs All Railroads to Charge
3.6 Per Mile Instead of Three-Cent Rate Now in Force and
Two-Cent Rate Ordered by State Commission**

Further financial burdens were added to the show business last week by the order of the Interstate Commerce Commission which requires all intrastate railroad rates to be made uniform. That is to say, even where railroads run within any State, as in New York, the fare rate is ordered uniformly increased to 3.6 cents per mile. This action on the part of the Federal Commission challenges the right of the States to fix a lower rate of fare on intrastate transportation.

The result is, that managers will now have to pay approximately 20 per cent more for transportation in this State than before the Interstate Commerce Commission issued its order. For example, over the New York Central road, the rate of fare from Albany to Buffalo is two cents a mile, this rate having been fixed by the Public Service Commission of this State acting under a statute which gives it such right, but now the rate will be 1.6 cents higher per mile.

The Interstate Commerce Commission's order comes as a particularly heavy blow to show business, which is already heavily

burdened. Hence, there are comparatively few attractions which are making money on the road at present. The extraordinary cost of traveling has worked havoc with profits, which unless they are thirty per cent greater this year than last, it is almost impossible to keep a show on tour.

Recently, the various managerial associations had been planning to go before Congress in an effort to get certain special rates on rail transportation for theatrical companies. But the order of the Interstate Commerce Commission last week, which increases the rates, has proved a discouraging blow to the plans which were progressing finely.

Whatever alleviation will come from burdensome railroad rates, as fixed by the Federal Commission at present, will have to come through the action of the Public Service Commission of this State, which is preparing a court action to test the power of the Federal Commission. Ultimately, the United States Supreme Court will be asked to decide if the Federal Commission can override the action of the State Commission in the matter.

BENEFIT FOR DANCER

A benefit will be tendered Willie Gibson at the Cohan and Harris Theatre next Sunday evening, November 28. Among those who have volunteered to appear are Raymond Hitchcock, Joe Santley and Ivy Sawyer, Macklyn Arbuckle, Bert Williams, Eddie Cantor, Frances White, Ben Welch, Frank Tinney, Jack McGowan and Janet Velie, Eugene and Willie Howard, the Mosconi Brothers, George Lemaire and Eddie Buzzell, Ula Sharon and others.

Gibson was, a number of years ago, one of the most successful dancers of the eccentric school. Then he sustained an injury that necessitated the amputation of his right leg. Some years later, when he had mastered the use of an artificial leg he essayed a return to the stage as a singer. One night, during a performance at the Windsor Theatre, Chicago, he forgot the lyrics of a song and, instinctively, started to dance to cover the lapse of memory. To his surprise, he was able to execute some of the most difficult of the then popular steps of eccentric dancers. From that time on he studied to perfect his dancing and for several seasons his dancing turn was on vaudeville programmes.

When America entered the war Gibson enlisted in the movement to entertain wounded soldiers and while doing this work the tissues of his injured leg became affected so much that he has been unable to work since and has undergone several operations.

SHUBERTS NAME THEATRE

The Shuberts will open the first of six theatres which they propose to erect on Forty-eighth and Forty-ninth streets, west of Broadway, in January. It is to be called the Ambassador. Its seating capacity will be 1,200.

A novel construction feature in this new house is that it is a "triangle" theatre, running diagonally from corner to corner upon the plot which it occupies. By this arrangement a large seating capacity is gained. Herbert J. Krapp is the architect and Edward Margolies the builder.

ANOTHER "MARY" OPENS

Another "Mary" company opened at Syracuse on Monday, making the third that has taken to the road.

In the cast of this company are Edna Pendleton and Bert Gardiner in the leading roles, and Lou Lockett, Edna Pierre, Eddie Gerard, Frank Shea, Joseph Allen, Ede Mae, Anne Pauley and Charles O'Brien.

"ERMINIE" TUNES STILL PLEASE

Boston, Nov. 19.—"Erminie," the revival of which is being sponsored by George C. Tyler and William Farnum, has hit a popular chord here at the Globe Theatre, where it is waiting to get the call to Broadway.

There are several reasons for the extraordinary enthusiasm, but the biggest one is Francis Wilson, who played the comic role of Cadeaux back in 1886. Jennie Weathersby, another survivor of the original production, was also in the cast which brought other favorites such as De Wolf Hopper, Madge Lessing and Alexander Clark.

Madge Lessing, long absent from Boston, was received in a manner that must have assured her of the affection in which she has been held by theatregoers here. For several moments she was not allowed to speak, and when the opportunity finally came she seemed too overwhelmed to do so. Playing the part of a soldier and attractively costumed for the role, she was a delight to look upon and those who waited to see her received a pleasant shock.

De Wolf Hopper came in for a big share of applause, as also did Jennie Weathersby and Alexander Clark. But the big moment came when Francis Wilson put in an appearance and virtually "stopped the show." He has not suffered by the pangs of time. He danced and sang, introducing his various bits of business to the joy of everyone.

"Erminie's" score, though very old now, still seems tuneful and melodic and is well sung.

Irene Williams as "Erminie" gave a charming performance and contributed some singing that should linger in the memory.

Rosamond Whiteside in the soubrette role of "Jarvotte," was captivating, and Warren Proctor added joy with his tenor voice.

"OPPORTUNITY" GOING OUT

"The Broken Wing," a comedy by Paul Dickey and Charles W. Goddard, will succeed "Opportunity" at the Forty-eighth Street Theatre on November 29. The latter piece closes its New York engagement on November 27.

"The Broken Wing" is produced by Sargent Aborn and opened out of town sometime ago, after which it played a Boston engagement and was then closed for fixing. "Opportunity" was the first piece to open the present season, it having been rushed into production following the publicity that followed the Wall Street corner in Stutz Motor stocks.

ACTOR'S FUND GETS \$200,000

The Actors Fund of America is richer by \$200,000, which became known last week when the will of General Rush C. Hawkins was filed for probate. The bequest was to the Actors' Fund Home in Staten Island, which the testator says is "now occupied by aged and dependent members of the dramatic profession, who have worn themselves out in the service of the public."

The income from the fund is to be used not only for the home but for members living outside, and the will adds:

"This gift at most, is an inadequate expression of my sincere affection for the actors and actresses I have known, and of my gratitude for the many thousands of pleasurable hours their professional efforts have contributed to my happiness and instruction."

EMMY DESTINN SUED

Emmy Destinn has agreed to pay a judgment of \$4,362 to the Maison Agnes for a gown she purchased in 1914 for 21,000 francs, the interest on which brought the bill up to \$4,362.

When the Supreme Court awarded judgment last week to the Maison Agnes, Destinn claimed that the French firm had failed to return an ermine coat she had left to be repaired. The Maison Agnes replied they could not return it because they did not know her address. On their promise to send it back immediately, the opera star decided to pay the judgment.

WALTHAL REHEARSING PIECE

OAKLAND, Cal., Nov. 19.—The company headed by Henry B. Walthal which played Ibsen's "Ghosts" here recently, is rehearsing "Taken In," a comedy by Herbert Bashford, which will be offered on some of its bookings through Oregon and Washington instead of the Ibsen piece. It will open in about three weeks. The company goes to the Middle West for an engagement in St. Louis in about ten weeks.

REVIVE "MEFISTOFELE"

Boito's "Mefistofele," last sung here thirteen years ago, when the title part was taken by Chaliapine, the Russian basso, was revived at the Metropolitan last Friday evening. Boris Anisfeld created the scenes and the cast included Mmes. Alda, Easton, Howard, Perini, and Messrs. Gigli, Mar-dones, Paltrinieri and Bada. Moranzoti conducted.

NEW TOLER PLAY OPENED

Sydney Toler's play, "Show Me," a new comedy, was opened at Union Hill, N. J., last week at The Hudson Theatre. In the cast were Joseph Lawrence, Harry Oldridge, Russell Fillmore, Raymond Bramley, Clay Clement, Wilbert Avery, William Davidge, William H. Everts, Rose Ludwig, Leah Javne, Doris Underwood, Elizabeth Ross and Olive Cooper.

ALBANY STRAND OPENS

ALBANY, N. Y., Nov. 19.—The staff of the newly opened Strand Theatre, one of the chain of Strand houses, includes the following: William F. Brooker, manager; Iowing: William Brooker, manager; Walter Roberts, assistant manager.

WILLIAM H. CRANE CELEBRATES

LOS ANGELES, Nov. 19.—William H. Crane and his wife celebrated the fiftieth anniversary of their marriage here recently by giving a dinner at the Hotel Hollywood. Among the guests were Walter Williams, Mr. and Mrs. James Nell, Zeffie Tilbury, Mrs. Nelson Wheatcroft, Mr. and Mrs. James Stanhope and Louis Vetter.

MARIONETTES TO RETURN

Tony Sarg's Marionettes will return for a series of matinees at the Punch and Judy Theatre on December 13th, giving thirteen performances between that date and the 25th. They will appear in "Rip Van Winkle."

REVUE GOING SOUTH

J. K. Gorham's Revue, known as "The Cave Girls," which was produced at the Walton Roof, Philadelphia, left there on November 20 for New Orleans, where it will run all Winter at Gruenwald's Grove.

TOM WISE WELL FITTED

BOSTON, Nov. 19.—Don't mistake the new Mrs. Henry B. Harris play "The Proper Spirit," in which Tom Wise opened at the Arlington this week, to be a comedy dealing with the all-important subject of the day—"home-brew"—for this is merely one of its contributing bits of entertainment. Rather is "The Proper Spirit" a comedy drama whose keynote is romance. It is founded on a romantic plot which takes one back some few years to the New York of bygone days, when Cuba and the Philippines and Admiral Dewey were the topics of the day, and shoes were \$3 per pair.

The play opens with a prologue, in which Peter Bentley, a young author of promise, is introduced. Peter's literary efforts are heightened by the promise of Grace Reynolds to become his wife. He has just finished a story which tells of the "eternal triangle" and an argument as to the spirit in which the husband faces the tragedy of his wife's elopement arises. Peter's friend, William Graves, tells him no husband could act in the manner in which Peter's hero did, and to prove he is wrong conspires with Grace to put Peter to the test by faking an elopement and leaving the inevitable note upon the table. Grace sympathetically writes another note explaining matters, but Peter finds but one and departs before they can explain to him.

In harrowing distress he faces the world, and we find him in the next act twenty years later, a heavy drinker and discouraged hack writer. His literary endeavors have been but mildly successful.

But, one night while enjoying his cigar, the rings of smoke bring faces and voices of the past and he hears some one say, "You have not the proper spirit," and he is suddenly inspired to write his own life story. This brings reward in more ways than one, for it not only brings the long-looked for coin but the sweetheart of the past, who has been true all these years, and consequently a happy ending.

How many sweethearts remain true for twenty-two years might be something to conjure with. The gap of twenty years of the estranged lovers is filled in with contributing situations.

The work of the supporting company is even. Frederic Burt gave a pleasing performance of the ill-fated Peter; Marion Kerby contributed an effective negro impersonation of Julie White, the maid, and Marion Kirby made a pleasing ingenue.

The play will touch the heart strings of the sentimentalists and tickle the palate of Tom Wise's admirers.

BRADY BRINGING SHOW IN

"The Young Visitors," a dramatization of Daisy Ashford's novel by Mrs. George Norman and Margaret MacKenzie, will be presented on Monday evening, November 29, at the Thirty-ninth Street Theatre, by William A. Brady, with a cast including Harold Anstruther, Marie Goff, Herbert Yost, Lionel Pape, Leslie Palmer and Kathleen Andrus.

"The Outrageous Mrs. Palmer," starring Mary Young, closes at this theatre on November 27.

WINS COPY OF JOE MILLER

At a recent crazy pool tournament held at the Lambs Club, when the prizes were selected and given out by Joseph B. Miller, a member, a very rare and old copy of Old Joe Miller's joke book, printed in the eighteenth century and autographed by the leading lights of Broadway, was won as a booby prize by Daniel E. Hanlon, the stage director.

The Miller book is very valuable as few copies are in existence.

MARTIN AND SINAI

Martini and Sinai, a musical act (accordion and violin) of unusual merit is the added attraction with the "Parisian Whirl" company, holding the 10.30 spot. These boys have played many return engagements at the Winter Garden and at all the Shubert concerts, going over big each time in the most difficult spots. They are at Hartig and Seamon's this week, an individual hit with their clean comedy, jazz and classic dancing.

COHAN RETURNS TO HEAD FRIARS CLUB AGAIN

Sent in Membership Application Last Week and Matter of Re-Installing Him in Old Office, Was at Once Taken Up—Members Pleased

George M. Cohan is again abbot of the Friars Club, an office he held for years and from which he resigned at the time of the actors' strike over a year ago.

The first indication that Cohan, who, at the time he resigned as abbot, also resigned from the club and the Lambs as well, had any intention of returning to the Friars was made public last week, when it was announced that he had sent in a membership application.

From that time on, events moved rapidly. Capt. John Gleason, abbot of the club, who succeeded to the office at the time of Cohan's resignation, and who was elected to continue at the club's annual election, was absent from the city last week, only returning on Sunday.

On Monday he called a meeting of the

Board of Governors for Tuesday night of this week and, as the CLIPPER goes to press, the meeting is in session. Capt. Gleason, according to his statement to a CLIPPER representative, is going before the board with his resignation which, it is believed, will be accepted, and immediately thereafter the board will elect Cohan back into his old position as abbot.

There has been considerable comment to the effect that Gleason would be elected to the office of dean, the one which he held prior to Cohan's resignation. In regard to that Gleason said, early this week, that he hadn't the slightest desire to hold office of any sort in the club.

The return of Cohan to the club, to the success of which he has contributed very largely, aroused much enthusiasm around the club as well as up and down Broadway.

"AFGAR" DOES \$20,140

As the result of a considerable boost in the price scale last Saturday night "Afgar," at the Central Theatre, played to \$20,140 on its second week here. The prices for Saturday night's performances were boosted from \$4 to \$5 top, or \$5.50 including the war tax.

The various football games, headed by the Yale-Harvard game in New Haven, tended to bring an extraordinary number of theatre-goers into town, with the result that most of the musical shows did good business. In fact, most of the shows along Broadway played to particularly good business last Saturday night.

At \$5 top, the Central can play to \$4,700 a performance. It took in almost that much, too. And this week a scale of \$4.40 top will prevail for the first two days, the \$5.60 top scale being inaugurated again tonight (Wednesday) and will continue for the balance of the week. The reason for the boost in prices is because this is Thanksgiving Day week, considered one of the best weeks in the year for show business in this and other large cities. In addition, the Army-Navy football game, which takes place at the Polo Grounds next Saturday, is also considered a good theatre-going stimulator.

"HONORS ARE EVEN" OPENS

WASHINGTON, D. C., Nov. 23.—"Honors are Even," Roi Cooper Megrue's latest comedy, was presented at the Shubert-Garrick last night by the Selwyns, with William Courtenay and Lola Fisher as co-stars and a cast including Horace Sinclair, Gordon Johnston, Boots Wooster, Paul Kelly, Ethel Strickland, Mabel Stanton, Frank Andrews, Horace Pollock, Laurence Redmond, Ambrose Martin and Salvatore Maltese.

LEASES CURRAN THEATRE

SAN FRANCISCO, Nov. 19.—Louis Lurie has leased from the Madison Realty Company, the Curran Theatre and takes possession at the expiration of the present lease in September, 1921. It is rumored the new lease calls for \$55,000 per annum.

KOLB AND DILL NEAR READY

SAN FRANCISCO, Nov. 23.—Kolb and Dill will open their new show, "The High Cost of Loving," at the Columbia Theatre, here for a two weeks' engagement beginning December 6. Rehearsals have started with the following cast: Julia Blanc, Frank Darian, Ivy Darian, Olga Steck, James Libby and Lorenze Gillette.

MUST MAKE COMPLAINTS EARLY

The Actors' Equity Association last week instructed its members that complaints filed more than six weeks after the cause for action occurs will not be taken up by the association unless some good reason can be given for the delay.

ZIEGFELD EMPLOYEES ARRESTED

A trio of Ziegfeld employees atop the New Amsterdam Theatre as well as a former partner of Edgar Dudley in the booking business, were included last week in the arrest of six persons in front of the St. Regis restaurant at Broadway and Forty-third Street. All were arraigned in West Side Police Court before Magistrate Frothingham, charged with disorderly conduct by Officers James J. Fagin and Thomas J. McLaughlin of the West Forty-seventh street station, and four of the six arrested were found guilty. Nettie Marsicano, the only woman in the party, who said she was a cashier, was discharged, as was also Herbert Hoey, the principal juvenile in Ziegfeld's "Midnight Frolic" show.

Allen Stuckey, erstwhile vice-president of Edgar Dudley, Inc., who was also in the importing business with offices in the Times Building during the time he was interested in the Dudley booking corporation, but who is now reported to be in the stock brokerage business, was found guilty of disturbing the peace, though he was let off with a suspended sentence.

However, William Kurth, Ziegfeld's restaurant manager atop the New Amsterdam Theatre; Percy Thomas, stage manager of the "Midnight Frolic" show and Charles Byrne, a chauffeur, were each fined \$5 after being found guilty of disorderly conduct.

According to the officers who made the arrests, the six mentioned were acting in a boisterous manner early that morning. Shortly after 8 o'clock the sextette left the St. Regis restaurant, where they had decided not to eat anything after sitting down at a table. Just as they got outside the restaurant they encountered the officers, who remonstrated with them and told them to cease creating a disturbance. Whereupon Kurth, it was testified, called McLaughlin a "Turkey" and threatened to report both officers to "my friends, Commissioner Enright and Commissioner Harriss."

The arrest of the sextette followed the alleged assertion by Kurth.

SANGER CIRCUS CLOSES

MEMPHIS, Tenn., Nov. 19.—After a season of thirty weeks, visiting 175 cities in twenty-one states, the Sanger Circus arrived in Memphis yesterday from Alabama to go into winter quarters.

Floyd King, proprietor of the circus, who left for California yesterday, said the show had traveled 19,000 miles, giving 350 performances.

"ALWAYS YOU" CLOSING

Arthur Hammerstein's show, "Always You," closes its season at New Bedford, Conn., on December 6th. The show features Irene Franklyn and Ralph Herz. Its tour opened last August.

ANNA HELD FAVORED LAMBS

That the Lambs Club came near being the principal beneficiary under the will of Anna Held was revealed last week in the Surrogate's Court, where Surrogate Cohan granted the application of Charles F. Hanlon, executor, to expend \$6,525 on a monument which will be erected over the late comedienne's grave in the Gate of Heaven Cemetery, Mt. Pleasant, N. Y.

In his affidavit in support of the application, Hanlon sets forth that, shortly before her death, Miss Held and her daughter, Liana Carrera, the principal beneficiary under the will, were not on the best of terms, despite the fact that they both lived at the Hotel Savoy, though occupying different apartments. So, Hanlon avers, Miss Held asked him to draw a will for her under the terms of which the bulk of her estate would go to the Lambs Club to be used by the latter for building a home for aged actors.

"But I told her," Hanlon recites, "that my correspondence of some years before developed that the Lambs Club could not take by will and advised her to give the property to her daughter."

Others who made affidavits in support of the application are Lillian Russell, the late comedienne's most intimate friend, and Samuel F. Kingston, who acted as Miss Held's financial agent for a number of years. Kingston is now one of the department managers of the Fox Film Corporation.

Miss Russell sets forth that it was Miss Held's expressed wish that Liana Carrera have nothing to do with the ordering of a tombstone for "the daughter was seldom at the mother's bedside, although she lived in the same hotel, as there was some estrangement between them at the time."

Kingston avers that he acted as financial agent for Miss Held even during the time she was married to Flo Ziegfeld. Shortly before her death, Kingston says, Miss Held told him that it would please her if \$10,000 were appropriated from her estate for the purpose of erecting a monument over her grave "so that her memory might be preserved after her death."

Kingston says that once, when he remonstrated with Miss Carrera for not being at her mother's bedside more often, the daughter explained that "she kept away from her mother on purpose, for whenever she saw her mother there was a row."

"The mother told me," he continued, "that every time the daughter called, she asked for money, and she had trouble and left her mother crying and prostrated. The daughter, when I saw her, would ask me to ask her mother for money, which I did, and her mother refused. The mother told me she wanted the daughter to have nothing to do with buying a plot in the cemetery or in putting up an appropriate tombstone or monument, because if left to her, she would never get it or get a cheap one that would not be appropriate."

According to the accounting filed November 3 by Charles F. Hanlon, the estate showed a gross value of \$286,433.43, the net value being fixed at \$229,896.88. The value of certain jewelry which Miss Held left as legacies to various friends, including Lillian Russell and Aimee Leslie, the latter dramatic critic of the Chicago News, is given as \$7,045. Except for a small legacy which the decedent left to her maid, there were no cash bequests, hence the entire estate, practically, goes to the daughter.

GOETZ RENAMES SHOW

BOSTON, Nov. 21.—E. Ray Goetz's new musical revue, the title of which has been changed from "Piccadilly to Broadway" to "Vogues and Vanities," opens at the Majestic Theatre here on November 29. The cast will include Johnny Dooley, Anna Wheaton, Vivienne Segal, Clifford Webb, Robert Emmett Keene, Lester Crawford, Helen Broderick, and Maurice Diamond.

"MY HONOLULU GIRL" CLOSES

CHICAGO, Nov. 20.—Norman Friedenwald closed his "My Honolulu Girl" company last week, due to dissatisfaction among the performers. He stated that the company this season has cost him \$18,000. He stated conditions in the various cities throughout the West where he has played, are very bad for traveling attractions.

"MANDARIN" DROPPED \$35,000

"The Mandarin," the symbolic drama by Herman Bernstein from the Viennese of Paul Frank, which closed last week at the Princess Theatre after lingering in that house but two weeks, cost its producers, a syndicate headed by Herman Bernstein, approximately \$35,000, it was learned early this week.

The play's costumes and scenery, including lighting effects, cost almost \$25,000, the balance being lost through the play's failure to attract patronage in any of the cities in which it played since it first opened out of town six weeks ago. At the Princess Theatre, "The Mandarin" did not even draw \$3,000 during the two weeks it played there. Hence its two-week engagement here entailed a loss of more than \$5,000 for the producers of the play guaranteed Ray Comstock, owner of the Princess, against loss on the engagement.

"The Mandarin" had a regular cast of ten players, but, because of the elaborateness of its settings, and especially of the lighting effects, twenty-two stage hands were required to run the production. Six men were necessary for the lighting alone. Thus, the play cost approximately \$5,500 a week to run, including the salary of the cast.

Herman Bernstein, who adapted the play, interested capital and organized the corporation which produced the piece. Frank Wootan, the manager, invested some money, as also did several outsiders, these latter providing most of the funds.

Part of the losses may be recovered from the sale of the play's motion picture rights, \$10,000 having already been offered for them by one motion picture producing company. However, that offer was refused.

Besides owning the dramatic rights to the play for the English-speaking world, Bernstein, a Jewish journalist and war correspondent, also owns the motion picture rights for the entire world.

"The Mandarin" was highly successful in Vienna and other European cities where it has been produced.

"JUNE LOVE," FRIML PIECE, HIT

ATLANTIC CITY, Nov. 19.—"June Love," the new musical comedy made from the old comedy "In Search of a Sinner," was given its premier in Atlantic City last night at the Globe Theatre. It is a delightful piece, set to beautiful music by Rudolph Friml.

Incidentally, Elsie Alder, singing the leading role, has come into her deserved own. Last night, Miss Alder completely fascinated her audience not alone with her fetching voice, but with her charming personality and the dramatic fire of her rendition and straight scenes.

"June Love" has been vested with some of Friml's best music. All through the piece there is a compelling beauty of melody and rhythm that makes every number seem better than the previous one. One strikingly pleasing waltz song occurs in the first half of the play, and this, sung with fire and enthusiasm by Miss Alder, brought a hurricane of applause. This is almost immediately followed by an opening chorus in the second half. There are many numbers in the piece, though chief among them are the waltz song "Dear Love, My Love," "I'm Not in Love With You," "June Love," "Run Away Little Girl," "I'm a Lonesome Little Girl," "Hush-a-Bye Bairn" and "Somebody Like You."

May Cory Kitchen and Queenie Smith shared honors in a dancing rivalry. Charles Meakins proved entertaining as a rich idler with a penchant for magazine cover models. T. Tamamoto offered another one of his excellent servant sketches, while Charles Brown proved to be amusing as an English valet. Zoe Barnet, Louise MacIntosh and Jessie Ralph played straight comedy parts with zest and effectiveness, while John Cherry, as an adolescent admirer of a widow, presented a very amusing character. John Rutherford, playing opposite to Miss Alder, sang much better than he played, though, on the whole, his performance was considered good.

"June Love" is undoubtedly a hit, though it does need a bit more of fun, and a little snappier action. The piece was presented by Russell Janney.

EQUITY BALL RAISES NEARLY \$23,000 FOR LEGISLATIVE USE

Guests Numbering 3,500 Attend Second Annual Event of Association—John Drew, Dorothy Jardon and Frank Bacon Head Good Show

Nearly \$23,000 was taken in by the Actors Equity Association at its ball in the Hotel Astor last Saturday night, more than \$9,500 of it at the door, through the sale of tickets, which cost \$11 each, including supper. The money, it is said, is to be used in furthering legislation advantageous to the profession.

Shortly after ten o'clock the first of the 3,500 guests began to arrive. And they were still continuing to arrive at four o'clock Sunday morning. Probably by five o'clock Sunday morning, the last of those that attended had arrived, and probably by nine o'clock that same morning the last guest had left the ballroom. But this much is certain; everybody had a great time.

The two tiers of boxes in the grand ballroom were festooned with leaves which blended harmoniously with the rich decorative gilt with which the Astor's grand ballroom abounds.

"The Midnight Jollies," as the show was called, for there was a cabaret performance arranged for this affair by Hassard Short and Ernest Truex, began shortly after midnight and lasted until almost one a. m. During the performance, not only were all the boxes occupied, but the crowd surged onto the ballroom floor and, squatting in a circle, remained that way throughout the performance. A space just large enough to permit the performers to work on the floor was roped off and the following "acts" appeared in the show:

Grace Moore, in "The Moon of Love" number from "Hitchy-Koo," assisted by Dorothy Leeds, Peggy Underwood, Muriel Lodge, Inez Ford, Nettie Thomas, Anastasia Reilly, Patricia Clarke, Virginia Lee and Beulah McFarland; the Duncan Sisters, Raymond Hitchcock, Savoy and Bannan, Fred Stone, assisted by Violet Zell, James Clemons and, last but not least, Dorothy Jardon, "assisted by a few of the boys," who came down the floor flanked on her right by Frank Bacon and on her left by John Drew—the two venerables of the theatrical profession. Followed in their wake the Equity "boys," who stood in single file the while Miss Jardon rendered the Equity anthem, "All for One and One for All." Everybody in the ballroom, it seemed, joined in the chorus.

But the best spot on the bill was occupied by Carl Hyson and Dorothy Dickson, accompanied by Paul Whiteman's Orchestra. Since, by reason of their engagement at the Palais Royal, they could not appear until after 2:30 a. m., a spot was reserved for them after that hour. Their offering consisted of three dances, one of which was a solo offered by Miss Dickson, and to say that they scored would be putting it mildly.

Two orchestras played throughout the evening. These were Charles A. Prince and his orchestra and the Clef Club Orchestra with William H. Tyres wielding the baton. They played intermittently.

Following the show, supper was served in the Blue Fountain room and when that room became taxed to capacity it was announced that supper was also being served in the grill room downstairs. Mr. Volstead and his famous but perhaps inconvenient eighteenth amendment were granted scant recognition by a goodly portion of the 2,600 persons present.

The members of the ball committee were as follows: Roberts Arnold, Talulah Bankhead, Minette Barrett, Constance Binney, Helen Bolton, Laura Burt, Marie R. Burke, Alberta Burton, Ione Bright, Tyler Brooke, Mary Brandon, Frances Carson, Mary Cecil, Mr. Lyster Chambers, Marion Coakley, Hobart Cavanaugh, May Collins, Walter J. Connolly, Ernest Cosart, Eva Condon, William David, Josephine Drake, Frank Doane, Vivian Duncan, Rosetta Duncan, Effie Ellsler, John

Emerson, Fred Eric, Merceita Esmonde, Constance Farber, Irene Farber, Hal Forde, Marguerite Forrest, Madeline Fairbanks, Marjorie Gateson, James Gleason, Evelyn Gosnell, Margaret Greene, Percy Halton, Jobyna Howland, Miss Percy Hasnell, Brandon Hurst, Edith King, Stella Larrimore, Geo. Le Guere, Margaret Linden, Sue MacManamy, Reginald Mason, Fania Marinoff, Ida Mülle, Margaret Mower, Carroll McComas, Donald MacDonald, Mrs. Alice Mitchell, Beatrice Nichols, Mary Palay, Blanche Ring, Chas. Ruggles, Phyllis Reed, Elsie Rizer, Julia Ralph, Florence Reed, Margaret Smith, Ned A. Sparks, Henry Stephenson, Henry Stevenson, Edith Taliaferro, Estelle Thebaud, Genevieve Robin, Vivian Tobin, Ernest Truex, Mrs. Ernest Truex, Norman Trevor, Janet Velie, Morgan Wallace, Beverly West, Rose Winter, Margaret Wycherly.

The following is a list of those who purchased boxes: Lionel Atwill, Frank Bacon, John W. Baxter, Richard S. Barbee, Irving Berlin, Edmund Breese, Harriet Burt, Albert Burton, Frank M. Case, Herbert Conynham, Celene Craven, Frank Craven, Dorothy Dalton, Chas. Dillingham, Henry L. Doherty, W. H. Donaldson, Josephine Drake, John Drew, John Emerson, Constance Farber, Elsie Ferguson, Dorothy Follis, Hal Forde, Hugh Ford, Jacob H. Friedenwald, S. Geneen, Frank Gillmore, Ernest Glendinning, Samuel Goldwyn, Hope Hampton, Leonore Harris, Sam Harris, Arthur Hopkins, Lambs Club, Hazel R. Landers, Anna Laughlin, Vivian Martin, Thomas Meighan, Dorothy Morton, Mae Murray, Miss Norworth, Players Club, Florence Reed, Joseph Schenck, Benjamin Serlies, Hassard Short, Constance Talmadge, Norma Tallmadge, Laurette Taylor, Ruth Terry, Tiffany & Co., Genevieve Tobin, United Scenic Artists, Kenneth Webb, Percy Williams, Margaret Wycherly.

FORUM PRODUCES PLAY

"Sylvain," a Scandinavian drama in three acts by Catherine Bell, was given its first showing in the Times Square Theatre last week, at a special matinee under the direction of the Drama Forum. In plot, it concerns a young peasant girl possessed of a marvelous voice, of her discovery by a great musician and of her leaving her farm and fireside existence for the operatic stage.

There were some excellent bits of acting. Catherine Lodge played the part of the little peasant girl with considerable skill, while Francis Merlin, as the egotistical music master, scored a solid hit. Others were Helene Russell, Jane Bell, Ed Van Vechten, Bodil Rosing, Lark Taylor, John Skinner and Boyd Agin.

MARRIES FATTEST WOMAN

LOS ANGELES, Nov. 22.—Alma Emily Seim, who tips the scales at 725 pounds and who has been appearing in Venice with a carnival troupe, was married last week to John H. Hamilton. He weighs 155 pounds. She is said to be the fattest woman in the country.

GETTING \$4.00 ON COAST

SAN FRANCISCO, Nov. 20.—"Chu Chin Chow" opens at the Curran Theatre next Monday, Nov. 29th. Admission prices are \$4.00 top, with \$1.00 as minimum, with war tax added. Already the advance sale looks very healthy and a very successful engagement is assured.

HOPWOOD REWRITING PLAY

Avery Hopwood is rewriting Wilson Collison's farce, "Up in the Haymow," which was tried out last summer in Cleveland. A. H. Woods is to produce the play under another title.

EDNA GOODRICH TRIES PLAY

SALT LAKE CITY, Nov. 20.—Edna Goodrich, now on tour in "Sleeping Partners," tried out a new play called "Shadows" here recently. Although the piece is the work of Octavus Roy Cohen, it is not a comedy, as might be expected, but a melodrama, altogether too mellow in spots and entailing a number of improbable situations. Its first appearance revealed the fact that it also needs considerable revamping and liberal pruning. Most of the shortcomings were overlooked, however, due to the work of Miss Goodrich, who has gone on in her other vehicle, but may use "Shadows" next season.

Miss Goodrich appeared as the wife of David Stanton, who had sworn to kill John Marsden, the betrayer of Stanton's young sister twelve years before the start of the play. One midnight, Marsden steals into the boudoir of Muriel Stanton, David's wife, in order to enlist her help in getting Stanton to forswear his determination. He is detected as he attempts to leave and the purpose of his visit is misconstrued. In order that the husband shall not learn the identity of the nocturnal visitor and to prevent her husband committing a murder, Muriel pretends an intrigue with her unidentified lover. She even goes so far as to meet him at a disreputable boarding house.

The husband learns of the rendezvous and, with gun in hand, follows. He meets Marsden face to face but, before he can kill him, a detective enters. The latter drags Marsden away to answer a charge of having killed Stanton's sister, after abducting her. Muriel then tells her husband of what she has done and the reason for it and is readily forgiven, causing everything to end happily.

The company in support of Miss Goodrich was fairly strong. Bernard Thornton made an impression in the role of Stanton, while Harry Burkhardt, as John Marsden, was also well cast. Frances Pitt, as an imaginative girl of seventeen who has read too much of the doings of ladies of the French court, was amusing and entertaining throughout. Others who appeared to advantage were Lawrence Shannon, Nell King, Barry Buchanan, and Alice Yozeff.

GREEN ROOM HOLDS "REVEL"

Three one-act plays, specially written for the occasion, were presented by the Green Room Club last Sunday night at its November Revel. About two hundred members packed the club's miniature theatre. R. H. Burnside was guest of honor. "The Husk" by Langdon McCormick and John Meehan, was, in all probability, the most interesting of the group.

The last hours of a man condemned to die, forms the basis of the plot. The action is concerned chiefly with the efforts of a prison priest to wring a confession from the man and to absolve him of his sins. This is accomplished by a clever play upon the murderer's superstitions. The cast included Rollo Lloyd, John Meehan and Charles Kennedy.

Next in importance was Frances Nordstrom's sketch, "At the End of Their Rope." This proved a clever little satire, enacted by two men, one the husband of a woman whom he believes is in love with another man and a young chap who loves another man's wife. They meet in an attic, where each, unbeknown to the other, has planned to take his life. However, they compare notes and find that the woman in the case is the wife of one and the love of another. So they decided that the best way to forget their troubles is to go out and get drunk together. Ralph Stuart and Norval Keedwell played husband and lover, respectively.

"The Leopard," another sketch from the pen of Frances Nordstrom, has to do with reincarnation and, unlike most pieces touching upon the psychic, is rather skillfully concocted. It has to do with a hunter of big game and the return of a leopard he once killed, in the form of a lovely woman, who revenges herself by taking his life. The cast included Mario Majeroni, Howard Hall, Douglas MacPherson, William Harvey, Stuart Wilson and James McDuff.

The revel was well attended and the audience applauded the work of the performers enthusiastically.

N. V. A. DRIVE SPIRITED

Forty-five actresses have entered the N.V.A. membership contest during the first week of the special membership campaign. About 250 applications for membership have been received. The drive still has three weeks to run, ending December 15.

The leading contestant for the five prizes offered to women members bringing in the largest number of applications is Elizabeth Mayne. Alma Grace is second, while Julia Rooney, of Clifton and Rooney, and Mae Wilton, of the Wilton Sisters, are tied for third place. Irene Delroy is fourth. A list of the contestants and their standing follows:

Anna Mayo, 2; Marie McNeil, 1; Hazel Harrington, 1; Mrs. Arthur Tozart, 1; Mrs. Dolly Onri, 1; Lillian MacKinnon, 1; Mary Marble, 2; Alice Percival, 1; Therese Valerio, 1; Dorothy Dahl, 1; Ethel Felix, 1; Dolly Kellor, 2; Mattie Choate, 1; Mabelle Fonda, 1; Fanchon Wallace, 1; Julia Rooney, 8; Alma Grace, 8; Rita Greene, 3; Mrs. W. E. Browning, 2; Lura Bennett, 1; Irene Shannon, 1; April Young, 3; Mary Dorr, 1; Mrs. Billy Empey Van, 2; Marie Drennan, 2; Mary J. Meredith, 1; Marie Fitzgibbon, 1; Eleanor Ott, 1; Bessie Ward, 1; Mae Wilton, 6; Pauline Saxon, 2; Josie Flynn, 1; Elizabeth Mayne, 9; Cordelia MacKinnon, 2; Aileen Stanley, 1; Maud Ronair, 2; Valeska Suratt, 1; Marie Nordstrom, 2; Gracia DeMont, 1; Peggy Dale Whiffen, 1; Irene Delroy, 4; Elizabeth Brice, 1; Helen Ray Miles, 1; Claudia Preston, 1; Betty Wager, 1; Ida Maree Fern, 1.

"OH, BY JINGO" STRANDS

"Oh, By Jingo," a musical comedy backed by Moe Marx, said to be a broker with an office in Twenty-third Street, stranded in Charlestown, S. C., last week, owing members of the company one week's salary, according to a complaint filed with the Actors' Equity Association. The total amount of the claim is said to be more than \$2,000, of which \$266.52 is claimed by choristers. All of the players claim they paid their own transportation back to New York.

Lew Rose, author of the play, and Babe La Tour, were the featured players. Other members of the company include Alex Saunders, James Ryan, Berne Maccot, Marjorie Abbott, Stella Valentine, Grace Kelleu, Marjorie Neive, Dorothy Edwards, Margaret Demores, Dorothy Lane, Tessie Morgan, Georgia Hayes, Evelyn Norice, May Mahew, Lillian Armstrong, Marjorie Corbitt, Dorothy Myers and Janet Gussentel.

WOMEN BARRED AFTER MIDNIGHT

Abie Wolpin, one of the proprietors of Wolpin's Restaurant, extensively patronized by members of the profession, issued an order last week, barring unaccompanied ladies from the place after 12 o'clock midnight. The reason, it was explained, is to eliminate the possibility of unaccompanied women being insulted or insultingly stared at by men.

MORGAN ACT DISBANDING

The act of Jim and Betty Morgan will disband after this week's appearance at the Colonial. Jim Morgan will be seen shortly in a new act with Jack Duffy, formerly of Bernard and Duffy. Miss Morgan will take a rest cure in the country for a few months, to recover from a nervous spell.

GABEL'S THEATRE CLOSED

Gabel's Theatre in the Bowery, near Stanton street, was ordered closed on Monday night by the Fire Department. The manager, Henry Gotti, said he was not informed as to just why it was closed. The house, formerly the old London Theatre, was playing "The Girl Without a Heart," with a Yiddish stock company.

THURSTON TOUR LIMITED

Thurston will play a limited tour in New York City scheduled, so far, to last four weeks. He opens next week at the Majestic, Brooklyn, then goes to the Riviera, The Bronx, and the Shubert-Teller, Brooklyn, for a week in each.

VAUDEVILLE

KEITHS START OPPOSING SUN IN SOUTH

OPEN OPPOSITION HOUSE

CLARKSBURG, W. Va., Nov. 22.—The trouble between the Keith Circuit and the Gus Sun Booking Exchange has made itself felt in this city, for it was announced here today that the Keith interests have completed negotiations for the booking of acts into the Grand Theatre. The Sun Exchange books the Palace Theatre here.

This move on the part of the Keith Booking Office is looked upon by local theatrical men as the first move against the Sun interests in the South.

The Keith office will inaugurate a policy of split week attractions at the Grand beginning Monday. Jules Delmar, who books the Southern time for the Keith exchange, will furnish a bill of five acts.

The Grand, which is one of the Robertson string of houses, prior to being taken over by the Keith interests, was a combination house.

BRAY RAISING PRICES

SAN FRANCISCO, Nov. 19.—Manager Charles Bray, of the Orpheum, has announced a raise of prices of admission, effective Sunday, November 21.

The new scale provides for \$1.50, instead of \$1.25, as the top rate for evening performances. This applies to only the front rows and, on the other hand, some of the orchestra seats now sold at \$1.25 will be reduced to \$1.00.

MARRIED IN JAIL

CHICAGO, Nov. 22.—Ray Dean, well-known heretofore as a vaudeville actor, and at present being held in a Toledo jail charged with bank robbery, was married to Margaret Williams, an actress, in the county jail at Toledo. He has been sentenced to fifteen years' imprisonment.

Miss Williams announced that she would return to the stage in order to earn sufficient money for the release of her husband.

LOEW MANAGER RETIRES

SAN FRANCISCO, Nov. 19.—Alex Kaiser, manager of Loew's State Theatre, Sacramento, has retired in order to devote all his time to his insurance business. He has been succeeded by Cecil Grisell, formerly manager of the Strand in San Francisco. Kaiser was presented with a solid gold pen by members of the orchestra, the stage hands and the operators.

ATTACH HARRY FOX'S SALARY

Howard J. Green and Milton Hockey, vaudeville authors, through a San Francisco attorney, attached Harry Fox's salary last week at the Orpheum, San Francisco. They sued Fox for \$350 for alleged unpaid royalties on a special song they wrote him, and were recently returned a judgment for the amount in question in the Third District Court, New York.

MILES BUILDING NEW HOUSE

YOUNGSTOWN, O., Nov. 19.—The Miles Circuit will add another house to its list when the new Miles Theatre, now in the first stage of construction, is completed. The house will be on Federal street, opposite the Dome Theatre.

JOIN CUBAN CIRCUS

CHICAGO, Nov. 22.—Willard Hutchinson, and Company have departed for Cuba where they will go on tour for fifteen weeks. The act will be a part of a traveling circus, in which Hutchinson is financially interested.

NEW ACTS

Best Gilbert and Jazzbo Gallagher in a new dancing act, now rehearsing.

Johnny Lorenz, formerly of Harvey and Lorenz, is to open shortly in a comedy skit called "Never Again," with Charles Barney and Martha Harrison.

Fred and Anna Pellot are to open shortly in a new comedy act in one written by James Madison.

Lou Solomon has a new act entitled "I'll See You Later," which he has placed in rehearsal with his partner Jean Lyder.

"The Grill," a new act produced by Harry A. Shea, featuring Lillian Neiderauer, opened at New Britain, Conn., on Nov. 18.

Riggs and Witchie, late of the "Passing Show," opened in a new dancing act at the Hippodrome, Cleveland, this week. (Sargent-Aborn).

William Barwood, formerly with George Arliss, Mrs. Barwood, Dorothy Randell, and Harry Weiser, are to be seen in a new act called "Even as You and I," by E. W. Cortis. Oly Logsdon cast the act, and Harry Shea will produce it.

Frank DuBall, formerly of the DuBall Brothers and Tom Shelly, are to open next week in a new black-face act.

Ethel Thompson, after a two years' absence from the stage, is to return to vaudeville in a new singing act in which her saxophone will play a prominent part.

LOEW'S, OAKLAND, OPENS

OAKLAND, Cal., Nov. 18.—Loew's State Theatre opened here last week with a combination vaudeville and motion picture program. The house is the old Macdonough, completely rebuilt and attractively decorated in Graeco-Oriental style. Vaudeville acts on the opening bill include Three Kiatro Brothers, Naio and Rizzo, the Loew's State Operatic Quartette and McConnell and West.

Harry David is manager; Gerald L. ("Jerry") Dillon, for fourteen years publicity man for the San Francisco Orpheum, publicity manager, and Maurice Lawrence, orchestra conductor. The opening came exactly 28 years after the first Macdonough opening in 1892, when the J. C. Duff Opera Company sang "Cavaleira Rusticana."

Prices are 40 and 50 cents evenings, and 25 and 35 cents matinees.

LOU LESLIE COMPLAINS

Lou Leslie has filed complaint against the "Mammy O' Mine" act with the N.V.A. claiming the latter turn to be an infringement upon his own skit "Aunt Jemima, and Her Syncopated Baker." He says the "Mammy O' Mine" act is an exact copy of his skit both in idea and construction.

GARRON COMPLAINS OF MACK

Tubby Garron has complained to the N.V.A. that Wilbur Mack is trying to break up his act. Garron says Mack is making an effort to get two assistants in the Garron act to leave. The complaint contends that Garron has them signed under a play or pay contract.

WINDSOR, CHICAGO, CLOSING

CHICAGO, Nov. 19.—The Windsor Theatre, playing family vaudeville supplied through the W. V. M. A., is rumored as about to close. Bad business is given as the cause. The house will undoubtedly return to pictures.

BACK FROM AUSTRALIA

SAN FRANCISCO, Nov. 19.—La Rose and La Rose, revolving ladder act, returned from Australia on the steamer *Sonoma* last week. They filled a contract of forty weeks.

MAY GO TO AFRICA

SIDNEY, Australia, Nov. 20.—Bailey and Cowan and Estelle Davis are being negotiated with for an African tour when they finish their bookings here.

KEITH OFFICE SUSPENDS MAX HART

IS INDEFINITELY BARRED

Max Hart, the vaudeville agent, has been indefinitely suspended from the floor of the B. F. Keith Vaudeville Exchange and, until such time as he may be reinstated, will not be allowed to book his acts in the theatres of the exchange.

Hart is one of the oldest, as well as the largest of the big time agents, and has on his books some ninety or more acts. Hart says he has not the slightest idea as to the reason for his suspension, but has been told it is on account of "disloyalty."

Hart has been in trouble with the Keith office before, but has always succeeded in straightening out the trouble.

HELD IN BIGAMY CASE

Following the performance at the Greeley Square Theatre last Saturday night, Charles W. Ockstadt, who, according to the police, is known on the stage as Burleigh White, was arrested by Detective James Flaherty of the West Forty-seventh street station.

The arrest followed a telegram from Washington, D. C., which stated that he was wanted in that city on charges of bigamy and non-support. Ockstadt was arraigned in the West Side Court and held without bail on suspicion of being a fugitive from justice.

CLARK AND BERGMAN CANCEL

Clark and Bergman were forced to cancel several dates last week due to the illness of Miss Clark, who was unable to continue after the Wednesday evening performance, and had to leave the bill at the Flatbush, being replaced by Bob Hall and Johanson's Icelanders, both acts doubling from the Orpheum. At the Coliseum the first half of this week, which was also cancelled, they were replaced by Virginia Pearson and Sheldon Lewis, and at the Regent the last half, two acts will fill in for them.

CHICAGO HAS PLENTY ACTS

CHICAGO, Nov. 22.—Chicago seems to have suddenly recovered from its recent shortage of vaudeville material, judging by the number of vaudevillians in this city in search of bookings. However, the "slump," which seems to have taken control of the business, continues. Reports from out-of-town state that numerous traveling and musical comedy attractions are closing and that the present overflow of vaudeville acts at present in Chicago are from these attractions.

MOSS BUILDING GARAGE

B. S. Moss has filed plans for the building of a garage and parking place adjacent to the Coliseum. He plans to provide free parking space for cars and give service to his patrons at cost. The building will be erected on one of the vacant lots near the theatre.

GET LOEW ROUTES

The following acts have been routed consecutively over the Loew Circuit: Five Musical Queens, Wesley Johnson and Company, Five Musical Rosebuds, Ruth Rogers, the Virginia Belles, "Let's Go," Kelley and Haight, and "The Manicure Shop."

LEAVE FOR CUBA

Max Weily and Melissa Ten Eyck left New York on Tuesday for Havana, where they are booked for eight weeks.

TO ENTERTAIN PRISONERS

The Keith Troubadours, who will make their annual visit to Blackwell's Island to-morrow (Thanksgiving), to entertain the prisoners, will number more than forty acts. The show will begin at ten o'clock and run until one.

Among the acts which will appear are Harry Cooper, Exposition Four, Masters and Kraft, De Haven and Nice, McLallen and Mayo, Howard and Craddock, Maryland Singers, Jack Inglis, Pearl Regay, Kramer and Boule, Maurice Burkhardt, Yvette Rugel, Nat Nazarro, Hibbard and Mallie, Whiting and Burt, Bob Ball, Hughes Duo, Duval and Symonds, Elinore and Williams, Kranz and La Salle, Creole Fashion Plate, McCloud and Norman, Duffy and Mann, Ruby Horton, Corinne Tilton, The Sharrocks, Anna Chandler, Jack Joyce, Leo Carillo, Lambert and Ball, Al and Fanny Stedman, Wilkins and Wilkins, Yvette, The Leightons, Kharum, Pat Rooney and Tom Patricola.

HODKINS QUITTING BUSINESS

CHICAGO, Nov. 22.—Charles E. Hodkins, for years booking manager of the Hodkins Southern Circuit, affiliated with Pantages, is retiring from business. He has big oil interests in Texas, and will, hereafter, devote his time and energy to the exploiting of his gushers. He expects to leave Chicago in a fortnight, never to return to the "theatrical game" again.

The bookings of the Hodkins Circuit will remain with the Pantages Circuit and will become a part of that string of coast to coast vaudeville houses.

ENFORCING FIRE LAWS

In order to insure patrons against a repetition of the Catherine Street Theatre catastrophe, in which scores of persons were injured and a number lost their lives, a man whose sole duty it will be to inspect fire apparatus and see to it that none of the rules set down by the Fire Department are violated, has been engaged for each of the Keith controlled houses in Greater New York.

I. R. SAMUELS STRICKEN

I. R. Samuels, of the Keith Booking Office, suffered what is believed to be a stroke of paralysis on Monday morning of this week shortly after he arrived at his office in the Palace Theatre Building. He was removed to his home, where doctors say his condition is serious. He books the Hamilton, Alhambra, Jefferson and Colonial theatres.

PUTTING IN LEGITIMATE

SCHENECTADY, N. Y., Nov. 22.—The Miles Theatre here, now playing vaudeville, will become a road attraction house beginning November 29th. Shows playing through New York State will be booked for one, two and three night stands as well as weeks. The first attraction has not, as yet, been booked.

MILES AFTER FRED CURTIS

C. H. Miles, head of the Miles Circuit, is negotiating with Fred Curtis, of the Keeney forces, to take over the bookings of the Miles houses through the Pantages office. Miles is to establish executive offices in New York beginning Dec. 1st, in the Fitzgerald Building.

BLINN REWRITING ACT

Holbrook Blinn is rewriting the sketch written by Edward Conway, publicity man for the Orpheum Circuit, and entitled "Beautiful Lady." Blinn is also producing the act, which has special settings designed and executed by Robert Lovey.

BOOSTING THE LEE KIDS

The Lee Kids are to get some heavy exploitation from the Keith office. 300,000 cut-out photographs in colors have been ordered for their appearance at the Flatbush next week and the Coliseum the week following.

VAUDEVILLE

PALACE

The Three Bobs, assisted by a trained crow and dog, opened the afternoon's entertainment with a display of juggling and animal sagacity that served to send the show away in fine style and netted them plenty of applause.

A. C. Astor, the globe trotting ventriloquist, who occupied second place on the bill, offered his entertaining and cleverly constructed turn, causing much merriment with his quips, gags and remarks, and drawing applause for his trick effects.

Louise Gunning, who still retains her figure, voice, personality and looks, offered a song cycle of numbers picked from the semi-popular and operatic repertoires, with one exception, a ballad, utilized for an encore. Miss Gunning, who, with her red hair and majestic build, is a striking figure, won the approbation of the spectators for her work.

"Summertime," a breezy little farce written by Edwin Burke, was on fourth. Lorin "Buddy" Raker, who plays the leading role, scored a personal triumph with his work. He is a clever little comedian with an easy style of working. He delivers his lines for positive laughs all the time. The act tells of one of those shy little bits of a husband whose wife runs the family roost for her own benefit and, for the amusement of said wife, much to the dissatisfaction of friend husband. The presence of a professional "vamp" in the hotel gives him his opportunity to square things and he takes it, with laughable results for the audience and pleasing ones for himself. The supporting cast is good, although the manner in which the elongated member of the cast delivers his lines sounds as if he had a bad cold. The girl playing the wife looks well and does her part well. The act was a big hit for a sketch, taking five bows.

Eddie Leonard closed the first portion of the bill and, in justice to him, it must be said that, never in his experience, has the writer seen a show stopped so positively and impressively as it was done by Leonard on Monday afternoon. And, what is more to the point, every bit of applause received was legitimate. Leonard eliminated his "Mary" ballad, singing, instead, an old minstrel ballad. Stewart and Olive assisted pedalogically and Jerry Moore functioned at the piano. Stewart's dancing proved of the sure fire applause getting kind and he scored heavily. After Leonard had rendered three encores and the curtain had been rung down and intermission started, the audience insisted that he return and sing "Ida." He did.

Following intermission, Wood and Wyde, assisted by two men named on the program as Francois l'Esle and Wm. C. Wilson, offered a satire in musical and dance episodes that proved a success, although some of the finer points in the act's structure did not get the reception that should have been given them.

Gus Edwards' Song Revue served to introduce, especially, a new found child prodigy who will, unless indications go contrariwise, prove to be a real star when he grows up. We refer to Chester Fredericks, as the program names him, a dancing prodigy who, despite his youth (he can be no more than sixteen, if that old), is an accomplished dancer and efficient in three different styles of dancing at that. He is the "thing" of the act, although there are any number of beautiful girls, costly costumes and some clever tunes. Edwards himself aided materially in putting the turn over. See New Acts.

Davis and Pelle, in closing, encountered a difficult proposition, but, nevertheless, offered a routine of equilibristic features that many other similar acts would do well to emulate. During the six minutes they were on stage their act never stopped a moment, just one thing after the other. The reception accorded them was shameful, as their offering, a classic in its kind, deserved a rousing send off. S. K.

SHOW REVIEWS

(Continued on Page 19)

ROYAL

Frank Shields, billed as "The Talking Trickster," tricks better than he talks. Some of his work with the ropes is exceptionally good, his last stunt, in which he twirls two at a time, being a sure winner.

Charles Leonard Fletcher scored a well deserved hit with his series of character impressions. His first and last are easily the best of the lot, his study of Mark Twain being particularly noteworthy. Not only does he create a strong physical likeness, but he also imitates Twain's famous drawl with a perfection that is rarely found.

"Blindfold," a one act comedy adapted by Rupert Hughes from a play by John Oliver Hobbs, is a very worthy playlet and was capably presented by Florence Roberts and Frederick Vogeding. Both are far above the average as variety thespians go. It seemed to us, however, that Miss Roberts does not look the part she plays and the sketch, therefore, loses some of its effectiveness. See New Acts.

Al and Fanny Stedman are as successful as ever with their well known "piano capers." They do so many different things in the course of their nut comedy that they seem to go on with almost no idea of what they will do. They took a large number of bows, the only difficulty they experienced during the act being the audience's unwillingness to let them go.

It is much easier to appreciate the ability of Jane and Katherine Lee after you have seen them in person. In the pictures they are apt to impress people as being "awfully cute." But, it is not until you have seen them on the stage that you realize that these petite misses have real talent and are exceedingly skillful performers. The last bit they do, in which they are called upon to enact a very difficult emotional scene, had almost the whole house in tears. They did something in about two minutes which many adult artists could not do in a three act play.

Wilkins and Wilkins drew laughs and some very big ones throughout their act, but managed to close so weakly that they missed the plaudits they really earned. They keep up a good, stiff pace and then slow down for an instant. Then, without restoring its punch, they suddenly close the act. They need just one little line or one strong bit of pantomime to make the snappy finish that is necessary to establish their act as a solid hit from curtain to curtain.

Yvette, assisted by Eddie Cook and Kino Clark, offers the "smart production" which her billing promises. She is chic, graceful, and possesses enough musical ability to score with her violin solos. Eddie Cook blows a very mean saxophone and scored heavily with that instrument.

Mr. and Mrs. Jimmy Barry present Jimmy's playlet, "The Burglar," with amusing results. Jimmy's rube is a pretty skillful piece of work and his shy smile is a laugh winner. They did very well at this house, accepting more bows than we have ever seen them take.

The Rose Revue, which closed the show, held the house intact. Walter James has a pleasant personality and both girls dance nicely. Stef Anderson's work being especially well executed and graceful. Altogether, they offer a refined and mildly entertaining act. J. H. H.

"MUTT & JEFF" FOR VAUDEVILLE

Joe Maxwell has secured from Gus Hill the vaudeville rights of the "Mutt and Jeff" comedies and will make a series of productions for the two-day houses. The first will be named "Mutt and Jeff at the Wedding" and is by Joe Conoly.

ORPHEUM

Samsted and Marion opened the bill with a rather cleverly executed and well presented act which gave Samsted an opportunity to exhibit his muscular development. He dreams of a fair woman of society who is determined that the man she marries must be one of great strength. Samsted, during the turn, gives a short and interesting talk on the value of keeping in physical trim and then demonstrates a few exercises which will tend to reduce bulging waist lines and aid in one's physical development.

The second position held no terrors for Jack Joyce and in that early spot he scored the most spontaneous hit of the first half of the program. He is a smiling chap who radiates a great deal of personality and good cheer, despite the fact that he suffered the loss of a leg in France. His stories are told in an effective manner, he has a fair singing voice and can dance better with one leg than quite a few performers we've seen with two. In fact, it was his dancing, combined with his infectious laugh, that resulted in the emphatic hit he scored.

Ernest Evans and a company of seven girls, went nicely in a singing and dancing turn entitled "Wedding Bells." Evans is about to join the great army of benedicts and he and his bride-to-be release their pent up joy in music and song, assisted by the others. The act is entertaining throughout.

Fay Marbe had little trouble in winning her auditors via the medium of her personality, singing and dancing. At the end of her turn she told her appreciative listeners that she loved them one and all. Most of the males out front seemed to believe, or, at least, wished that she meant each one of them in particular, which accelerated the applause.

Thomas Dugan and Babette Raymond brought home most of the laughs in the first half with their comedy skit, "An Ace in the Hole." Dugan seemed to have a hard time in getting in the right spot whenever an apple fell from the tree, but, after a while, the range was adjusted. According to a legend, an apple is supposed to fall from this particular tree any time a person tells a lie while underneath it. Dugan is a wonderful little prevaricator and gets more than his share of apples, but Miss Raymond outdoes him when, at the end, she pretends she has never been kissed. The piece is replete with meaty lines, all of which are put over effectively.

Lou Miller and Alice Bradford offered an entertaining musical novelty which they termed "Typical Topical Tales." Miller has a good singing voice, while his partner is a likable little Miss who appeared to advantage in rompers and bare knees. See New Acts.

Leo Carrillo was greeted with an outburst of applause when he came on and, when he concluded his turn, it had increased in volume to such an extent that a speech of thanks on his part was necessitated. Most of his dialect stories were those that he used in his previous appearances in vaudeville, but told in his inimitable manner, each and every one carried a terrific punch. He was a riot in his Chinese stories and a scream with his impression of an Italian eulogizing the spirit of George Washington on that national hero's birthday.

Maud Lambert and Ernest Ball also scored emphatically down next to closing, the composer's songs, old and new, being well rendered by Miss Lambert, while Ball himself kept the audience in good humor with his comedy at the piano.

The Ballot Trio, in an equilibristic turn, held them until the close and went off to a good hand. Two girls and a man comprise the trio. J. Mc.

RIVERSIDE

Bessye Clifford, in her art impressions, opened the show. Due to a fault in either the lens or the drop, a shadow covered a portion of most of the pictures, marring the effect of many of Miss Clifford's artistic posings. Despite this drawback, the act was well received.

McCloud and Norman, two young men, performed on the banjo and violin, respectively. They opened with a standard overture and had much difficulty in keeping in time with the orchestra. They varied from a half to a quarter of a beat ahead during the greater part of the selection. Julius Lensberg, by some spirited directing, got them straightened out all right before the final bars. They played fairly well in their other selections, although their cabaret style will hardly appeal to music lovers.

Duffey and Mann have a little sketch called "Via Telephone" which started out like a big success. The opening scene is that of a man and woman in their homes who, due to a crossing of telephone connections, get into conversation and make an appointment to meet later. They do this and the girl wants to eat, but the man, sensing an expensive dinner, proposes a bench in the park. Around this some clever dialogue is woven, but the speed of the opening lags, perceptibly and the act finished with considerably less than half of the strength that the opening indicated. The girl is clever, the man did not do so well and the effect of many of the points in his lines did not go over. Monday's small matinee audience may have been responsible for this, but the piece should be strengthened in the last half. If the speed of the first portion can be maintained it will be a crackerjack offering.

Ruby Norton, with Clarence Senna at the piano, scored the big hit of the first half with some new songs, as well as one or two of the big hits of her previous vaudeville act. Miss Norton was charmingly gowned, her appearance striking and beautiful. She was in excellent voice and gave a fine rendition of her numbers. Mr. Senna, her accompanist, plays well but detracts from the artistic standing of the acts by his postures and comedy bits. An accompanist should be exactly what the term implies and any departure from strictly that does not improve the act.

Corrine Tilton, in her big revue, closed the first part. Among the many revues that have played this house during the season, this one ranks high. It is an expensively staged, finely costumed piece and carries a cast far above the average in point of entertaining ability. Miss Tilton does some excellent work in the piece, which is a big flash, and entertaining as well.

After "Topics of the Day" in the second half, Harry and Emma Sharrock gave their mind reading act. Dozens of mind reading acts have been seen in vaudeville during the past few years and few have withstood the test of time. Sharrock is a wise performer. He has given a comedy setting to his and that, more than the mind reading stunts, have not only kept it going but makes of it a fine bit of entertainment besides.

Eduardo and Elisa Cansino, last seen at this house with Bessie Clayton's dancing act, of which they were a feature, have an act of their own in which they do some of the best dancing of their career. They are a talented pair and scored one of the hits of the bill.

Anna Chandler, with Sidney Landfield at the piano, closed the show. Difficult, indeed, was the spot assigned to Miss Chandler, who, realizing the handicap under which she was appearing, worked hard from the moment of her first song until the act's finish. She has some good material, carefully rehearsed, and made every point in her songs count. She held the audience in well until her final number. W. V.

VAUDEVILLE

COLONIAL

Bohn and Bohn opened the show, substituting for Mlle. Nana and company, and were greeted by an audience that, taking into consideration the inclemency of the weather, was large and in good humor. They offered a routine of hand-to-hand balancing stunts in an easy, yet effective manner that earned a good send-off. The team, man and woman, have a neat little turn that pleases because it is nicely put over and because, aside from being capable in their line, they possess personality.

The Exposition Jubilee Four, colored singers, who took up the thread of entertainment where the first act left off, did very nicely in the deuce spot, taking two encores and a few bows. The four of them are dressed in minstrel, style from top hats to spats, and make a classy appearance. They rendered a number of selections, popular and folk song, in regulation tip-top negro style, with harmony effects and modulations. The hit scored was earned in return for entertainment delivered.

Masters and Kraft, assisted by an able company, including Bobby Dale, Louise Dale, Grace Masters and Elsie LaMont, offered a snappy, entertaining, up-to-the-minute dancing turn that got a wonderful reception. The numbers, all special bits, were very nicely staged, and there is an equalization often missing in many such acts. There is comedy and music, as well as dancing. Bobby Dale was conspicuous because of a well-rendered eccentric solo. Grace Masters, suffering from a cold, handled the musical numbers of the act capably and deserved credit for her work. Louise Dale and Elsie LaMont, who offered several double dances, did very nicely. Masters and Kraft more than held up their end of the turn.

Jim and Betty Morgan deserve lots of credit for following so great a hit as the preceding act proved to be and stopping the show. They offer a routine of vocal numbers delivered by Betty, musical numbers by Jim, and, for a close, a medley of instrumental numbers jointly that stopped the show. Betty, who works exceptionally hard, has a pleasing personality and knows how to deliver. Jim gets some weird music from a clarinet. He is no laggard at the piano or violin, either.

Elsa Ryan, an Irish lass, with the wit and spontaneity of her race, and a charming personality as well, offered a skit that proved to be a laughing success from the word go until the curtain fell. She plays the part of a newspaper reporter of the species female who determines to break into the apartment of a noted woman hater to get a story. She succeeds, and the result is a romance. Richard LaSalle assists Miss Ryan and proved a capable foil for her. Miss Ryan appreciates in full the possibilities afforded her and makes the most of them. Many of the lines delivered were very funny. The act was a laughing hit.

Following intermission, the program was interrupted long enough to allow "Topics of the Day" to be flashed.

McLallen and Carson, offering their skating classic, which is a comedy scream as well, proved to be a laugh, then a trick, then another laugh, all well pieced together in a very pleasing bit of entertainment. McLallen, besides getting hearty and numerous laughs, uncovered some good stunts that got hands.

De Haven and Nice, following a comedy act, did not fail to prove a big laugh to the audience. Their series of burlesque dances are a scream and, for pure nonsensical laugh-getters, are hard to beat. They romped away with a huge laugh hit. They also showed some clever eccentric stepping.

"Not Yet Marie," a girl act of elaborate staging, costuming and design, closed the show. William Edmunds, featured comedian, is as clever a performer in his line of work as there is to be found, and scored emphatically. The gowns displayed and worn by the girls cost no small investment.

J. Mc.

SHOW REVIEWS

HAMILTON

A bill in which two acts stopped the show and every one of the others registered a distinct hit was opened by the Jack Hughes Duo, whose musical offering drew them four solid bows. During their banjo number, the bridge on the lady's instrument gave way. She demonstrated her showmanship by readjusting it without confusion.

Duval and Symonds presented their little skit called "Their First Quarrel," which was given a detailed review in these columns last week and got their material over as effectively as before. Duval's air of absolute self possession is an important factor in their success.

O'Donnell and Blair all but stopped the show. O'Donnell's clownish antics and tumbling keeping the house doubled up with laughter throughout the act. His dive off the piano was entirely unexpected and the stunt won prolonged applause. Too much cannot be said of O'Donnell's pantomime, which is absolutely different from anything of the kind we have ever seen.

Kate Elinore and Sam Williams employ an odd mixture of new and old gags, the effectiveness of which is in a large measure dependent on Kate's ability to get them over. Her way of thrusting out an absurdly tiny scarf, which does not quite cover her hands, towards some person in the audience, is always sure to be rewarded with a laugh. Williams sang a couple of numbers in a pleasant voice and pleasant manner and did his share to make the act as entertaining as it was.

Karyl Norman, "The Creole Fashion Plate," proved to be not only the last word in female impersonation, but one of the most gracious stars it has been the pleasure of this reviewer to catch. His falsetto, which is amazingly sweet and clear, is by no means the only reason for his phenomenal success of late, although it constitutes a delightful addition to an altogether charming illusion.

What establishes him as a great artist is his astonishing mastery of subtle characteristics of feminine carriage and manner. To pacify the clamoring house, he was compelled to take three encores and enough bows to give an adding machine a cramp. And what made his encores especially pleasing was his fine graciousness in giving them. Most artists are content to tell their audiences how grateful they are, but Norman proved it by taking the trouble to dress for each one.

After the intermission, Bert Clark and Flavia Arcaro tickled the house a bit more with their odd offering of chatter. Clark's work as a comedian is splendid and the act is crammed full of new and exceedingly funny lines which Clark put across in an almost inimitable manner. Miss Arcaro, who might very well be called "Junoesque," makes a very striking appearance on the stage and sings equally well.

Kranz and LaSalle scored almost as big a hit as "The Creole Fashion Plate" and also showed rare generosity in giving a number of encores. They sing a series of jazz tunes with lots of pep and neither one of them leaves the stage until the act is over. The encores, of course, depended mostly on LaSalle's imitations of some dancing favorites, but Kranz's work in the songs won him half the plaudits.

"Love Letters," has been given detailed comment in these columns a number of times, but looked better than ever on Monday night, Skeets Gallagher being by far the outstanding feature of the act, which scored heavily in the closing position.

J. H. H.

ALHAMBRA

Camilla's Birds opened the program with their various feats and conducted themselves as much like humans as it is possible for a bird to do. The race in the miniature chariots won a great many laughs, as well as some enthusiastic applause, while the work on the tiny horizontal bars and trapeze was also well received.

Maurice Burkhardt went well in the deuce position with his songs and sayings, in which he contrasted joy and gloom. Burkhardt has a good voice, enunciates clearly and has the necessary amount of personality.

"The Man Hunt," a bedroom farce, was productive of laughs from start to finish, the comedy being of the rapid fire order and entailing a number of meaty lines, many of which, however, bordered too much on the risqué. Isolde Ilian was dainty and captivating as a little maiden who walks in her sleep and gets into the room of a boy for whom she has more than a sisterly affection. Frank McHugh takes off the latter role in an effective manner and gets all of his lines over with a punch. The action takes place during a house party, and the fun begins when the boy attempts to keep hidden the fact that the young lady is an unexpected visitor to his room. Another female guest at the party, who also has designs on the youth, eventually corners the girl in the room, but the youth arises to the situation by saying that they had been married the night before. Later, when he tells his visitor that he really wants her to become his wife, he says that he never realized before that she walked in her sleep. Whereupon, she replies, "Well, sweetheart, I don't."

Two other chaps, unbilled, won a number of laughs in their respective hits, one as a lisping and inquisitive friend and the other as a butler who has learned to overlook a great many things at house parties.

Yvette Rugel was a particularly bright spot with her vocal numbers and scored one of the outstanding hits of the bill. Her rendition of "Down on the Swanee River" resulted in salvos of applause and caused her to take half a dozen bows.

Nat Nazarro and his company went as big here as they have at the other houses where the writer has caught them and that is saying considerable. Nazarro and the boy acrobat in the act started the plaudits with their feats and chatter, but there was no let-up once Buck and Bubbles, the two young colored entertainers, came on. The little chap at the piano must spend a small sized fortune on chewing gum, judging from the manner in which he masticates it. But he should worry, as every time he clicks his ebony jaws he gets a laugh. The taller youngster went well in two ballads and put over a knockout with an eccentric dance for a close.

Billy Hibbitt and Eddie Malle have a good line of chatter which resulted in a number of good laughs. Andy Rice is the author of the material used. Most of the talk concerns various female acquaintances of the two young men, one of them in particular being obsessed with the idea that he is some lady killer. In fact he admits that when he doesn't kill them then he at least cripples them.

George Whiting and Sadie Burt, in "Little Miss Melody" scored the hit of the bill. One will have to go a great distance to find a couple more entertaining than they.

Bob Hall was just as extemporaneous as ever and his spur of the moment songs held the audience in to the close.

J. Mc.

SCHENECTADY THEATRE SOLD

ALBANY, Nov. 20.—The Hudson Theatre, in Schenectady, owned by the Hudson Theatre Company, was sold yesterday to A. Vedeer McGee, a local real estate broker, for \$25,000 at a mortgage foreclosure sale conducted by W. W. Wemple. Mr. McGee says that he has already received offers for a lease on the theatre. Joseph L. Weber, who formerly conducted the house as a vaudeville and burlesque theatre, when it was known as the Mohawk, may be induced to return and put in burlesque.

Other interests, it is said, are making an effort to procure the building to be used as a legitimate playhouse to take the place of the old Van Curler.

ALL SET FOR WINTER

SAN FRANCISCO, Nov. 19.—The Alcazar Theatre is all set for the Winter season. Following is the executive staff:

E. D. Price, general manager; Edward Belasco, secretary; Lionel B. Samuel, treasurer; Kenneth E. MacQuarrie, assistant treasurer; Henry Shumer, stage director; Theodore Bendix, musical director; Fredrick Green, stage manager; Steve L. Simmons, master mechanic; Edward Williams, scenic artist; William Davis, master of properties; Clarence Kiernan, electrician; Robert Kiernan, doorkeeper; Joseph L. Welk, chief usher; Al Cator, superintendent.

SHOWS LEAVING BOSTON

BOSTON, Nov. 21.—This is get-away week for two shows here, while a third will bid Boston adieu in two weeks.

Charles Cherry and June Walker, who have been appearing in "Scandal" at the Plymouth, leave next Saturday night, while, at the Majestic, Marjorie Rambeau, in "The Sign on the Door" is also entering its last week tomorrow. William Collier in "The Hottentot," goes into his last two weeks at the Hollis on Monday, closing there on December 4.

STOPS THEM WALKING OUT

SPRINGFIELD, Ill., Nov. 20.—Henry Kaufman, manager of the Majestic, a vaudeville house here, has introduced a means of preventing patrons walking out during the last act of shows. He flashed a notice on the screen, preceding the showing of the last act, reading as follows:

"Patrons of this theatre will kindly show courtesy to the actors and others in the audience by remaining in their seats until the next act is finished."

His audiences have been complying readily.

CAMERON PLANNING ACT

CHICAGO, Nov. 22.—Tudor Cameron is planning a seven-act vaudeville bill which he will book in independent houses throughout the Middle West. He expects to put his venture into motion about the middle of December.

SPECIAL NEW YEAR'S SHOWS

A special New Year's Eve performance will be given in all of the Keith and Moss houses in Greater New York, it was announced early this week. Tickets have already been placed on sale.

BOOKED FOR PATERSON

PATERSON, N. J., Nov. 20.—The following attractions are booked at Billy Watson's Lyceum: Al Jolson, "Irene." Thurston, "Passing Show," "Toy Girl" and Alice Brady.

DINNER FOR PERFORMERS

Following the usual custom, there will be a Thanksgiving dinner tendered performers back stage in all of the Keith and Moss houses on Thanksgiving afternoon.

FALL RIVER STOCK CLOSING

FALL RIVER, Mass., Nov. 22.—The Bijou Theatre, Stock Company, which has been running successfully all season will close its season here on November 27.

AUDUBON

(Last Half)

Mlle. Yelda offered a novel, interesting and, at times, sensational routine of aerial stunts in opening the show. For an aerobatic single to score the success she did at this house is something out of the ordinary. And she well deserved the applause evoked by her varied program. She works with the ease and assurance of a seasoned performer, selling each stunt for all it is worth. This act can open any show.

For those who find pleasure in listening to strumming banjos, the Mitchell Brothers have an ideal turn. And, apparently there wasn't a person in the audience who did not enjoy their virtuosity. They both play full size solo instruments. The ensemble numbers were good, while the self-accompanied solo was excellent. Their program was well blended with jazz and numbers having a popular appeal. In all, the Mitchell Brothers have a good little act.

"Sweeties" is not a half bad musical skit. The plot is based on that rather antiquated tale of the lass who gave her heart to every soldier that came along, because she just couldn't bear to have him go to the wars without a sweetie. However, it has been freshened and turned about in such a way that the result is wholly pleasing. It is a pity the author did not allow a more plentiful sprinkling of musical numbers, especially so when one considers the excellent voices that make up the cast. The producer should note that the uniform of an officer of the French aggregation of fighters known as the "Blue Devils," is of a much darker shade of blue than that worn by the officer in this act. The color insignia is that of a twisted trumpet, worked in gold. The dark blue uniform of the "Blue Devils" is much more theatrical than the sky blue of the ordinary French foot-soldier. While this point of error may seem of no consequence, there are, however, too many ex-A. E. F. men in the audience now-a-days to allow it to get over unnoticed.

L. Wolfe-Gilbert took up some time plugging some old standbys and a few new song numbers from his own pen. He still has the "you know the little maid I had the last time I was here."

Lou Herne, Joe Opp and Eddie Cantor, the latter incog, closed the show with a try-out for the new Shubert "Midnight Rounders" attraction. It will be reviewed under New Acts. E. H.

REGENT

(Last Half)

Eary and Eary, a man and woman, performed a series of interesting acrobatic feats, using nickel-plated hoops as their piece(s) de resistance.

Martelle's singing voice is not good. Besides which, he hasn't the slightest conception of enunciation, apparently. Therefore, the only excuse for his female impersonation offering is the fact that his various costumes are stunning and that he maintains the deceit of his gender to the bitter end. The surprise he created when he removed his wig netted him a great deal of applause.

Jack McLallen and May Carson are a couple of comedians on roller skates who scored signally with their humorous offering. McLallen has a distinctively subtle sense of comedy values, is a good skater and succeeded in injecting a maximum of humor into their offering, which merely needs a more colorful finale to carry it successfully through the big time houses, where it belongs, anyhow.

Hibbit and Malle, a couple of "Sons of the South," as they are described in the program, offered a couple hundred lines of chatter entitled "Two Ladies' Men," written by Andy Rice. And although Rice is capable of writing extremely humorous chatter, that which he wrote for this act will hardly earn them vociferous applause or sincere encomiums. The boys worked well enough to interpret the lines humorously, but the essentially coarse nature of the quips militate against their being successfully accepted.

Pat Rooney and Marion Bent, playing a full week at this house, closed the show with their tabloid revue entitled "Rings of Smoke," written by Edgar Allen Woolf. Had the act appeared earlier on the bill, it would, undoubtedly, have stopped the show. As it is, it merely held up the feature picture about ten minutes. And, for an extra encore, Pat uttered what must needs become a vaudeville shortly, for he told all about his leaving vaudeville in two weeks to go into a regular production called "Oh, Pat," which will open with himself and Miss Bent (Mrs. Rooney) early next January. M. L. A.

LEW FIELDS' SON WEDS

Joseph Fields, eldest son of Lew Fields, the actor, married Henrietta Levy, daughter of a European cotton dealer, in Paris last Saturday night, according to a cable message received here on Saturday. After spending their honeymoon in Monte Carlo and Nice, the couple will return to the United States.

SHOW REVIEWS

PROCTOR'S 23rd ST.

(Last Half)

The Martelles, three of them to be exact, present a first rate cycling act in which they accomplish some very difficult stunts. They sent the bill off to a flying start.

Brown and Weston, reviewed in detail under New Acts, did very nicely after a rather slow start. The class of their offering is not at once apparent, as their opening song, a "cuckoo" number, has been burlesqued so often.

Hazel Harrington and Company offer a novel little farce, the comedy of which is built upon the idea of a woman hater who is so fanatic in his contempt for the more discussed sex that he has actually been able to spend the last five years of his life without once looking at a woman. Miss Harrington's work, as the female who takes it upon herself to break his long streak, is highly commendable and easily the outstanding feature of the act.

If anybody who has not seen "Cigar Box" Lindsay wants to know just exactly what the gentleman says, said person's desire can probably be conveniently gratified by a diligent perusal of any joke book published before 1800. The worst of it is that Lindsay has a really engaging stage presence and it is hard to understand why he should be wasting it on the material he is now using.

Hill and Fair, two girls, do a very neat dancing turn that was well received. Both Misses are pretty and graceful and work nicely together and alone. Their accompanist, who is called upon for a great deal of work while the girls are changing costumes, killed time quite entertainingly.

We have always longed to see the kind of rube impersonation that Stone, of Stone and Hayes, does. It is the genuine article, the most interesting part of which is his facial contortions. The act scored the most pronounced hit of the afternoon.

Hill and Ackerman, in their well known hash of nut comedy and burlesque, had the house almost in tears with their odd nonsense and took a large number of bows for a closing act of that style. J. H. H.

PROCTOR'S 125th ST.

(Last Half)

The Gypsy Revue offers a rapid song and dance act that has as good a surprise ending as any act of this kind has ever uncovered. One of the troupe, whom you would least imagine to be impersonating a female, does just that little thing with rare success.

Chappelle and Walsh, reviewed under New Acts, stopped the show, their style of songs and chatter being made to order for this house.

Hank Brown and Madeline Buckley had the audience doubled up for the fifteen minutes they occupied the stage. Brown's comedy is a riot and, for a chap who is by no means a youngster, he must have remarkable stamina to keep up the hot pace he sets for himself. He does everything from slapstick falls to twirling a bass drum on one hand. Miss Buckley has a sweet voice with which she won a generous round of applause in rendering a published number.

Stever and Lovejoy well deserved the noisy appreciation they received for their efforts. They introduce their dance offering in a pretty, unique way that holds the interest of the audience. Before a blue silk drop the man informs the audience that he will show them how he met his partner and assures them they will see something new. As it turned out, he actually remained true to his promise, which, as every one knows, happens next to never in vaudeville. They are both excellent dancers, their whirlwind finish bringing volleys of applause.

The spirits of Al Herman and Jack Wilson hover about Mel Klee. His gags are a bit racy now and then. He sang "Broadway Rose" for an encore and put it over. The Independent Party, one of the queerest acts in vaudeville proved to be an entertaining closing act. J. H. H.

REHEARSAL HALL CLOSED

The Central Opera House, at 205 East Sixty-seventh street, and much used as a rehearsal hall by shows, has been closed by an order of the Fire Department and will hold no more public assemblies until authorized by Commissioner Drennan and Chief Kenlon. The reason for the closing was that conditions in the place are a menace to public safety from a fire hazard standpoint, the officials state.

HARLEM OPERA HOUSE

(Last Half)

The Aerial St. Longis opened the bill with a series of interesting stunts that won favor with the house.

Laura Valle and Roy Gordon followed with a fairly entertaining song and comedy offering which was not helped by the hackneyed opening they are using. Not only is the idea of a couple of newlyweds quarreling immediately after their marriage an old one, but their very lines have been used too often to bear repetition.

If we hadn't seen Sidney Shepard and Company in New York, we should be tempted to believe that he had never seen a Jew in his life, so peculiar a portrayal of one does he give in his playlet called "The Heart of a Hebrew." See New Acts.

The Monarch Comedy Four registered a good clean hit with their amusing antics and harmoniously rendered songs. They are a versatile, hard-working quartette and keep the audience in good humor.

Vie Quinn, assisted by Jack Masters and a clever accompanist, presents a fast moving dance offering that scored very heavily in this house. Let it be understood that Masters is no slouch of a stepper. In fact, we are inclined to think that his solo work is as good as anything in the act, a statement which is not meant to reflect on Miss Quinn's ability. She looks very smart and there is no doubt that she is a capable dancer, but Masters was really a pleasant surprise. See New Acts.

Ben Bernie is as clever and likable as ever. He works in an easy, unconcerned manner that wins the crowd, even though it may be wondering how he manages to "get away with it."

The Three Blighty Girls closed the show with an odd combination of songs and dances, which was really worthy of a better place on the bill. One of them does a little jiggling that is as good as we have ever seen. J. H. H.

CITY

(Last Half)

Caron and Farnum opened the bill with some acrobatic capers. Their clowning and burlesque while performing various feats of a difficult nature, won them a good hand.

Maye and Hill, man and woman, were well received in the second position. Their offering is mainly one of vocalization, although some bright talk is interjected between numbers. Singly and in duet, both members of the team rendered some published numbers effectively.

"Wives On Strike," a comedy playlet comprising a cast of four women and three men proved a laughing vehicle and was also productive of a great deal of applause at its conclusion. It entails some good lines, all of which were capably handled. The three men represent three husbands whose wives have gone on strike for better treatment in the home. The scene takes place in the office of the "Husbands' Protective Association." As a means of breaking the strike, the three husbands enlist the services of a most attractive young woman who answers to the name of Miss Charming.

She poses as the head of a strike breakers' organization and, while the three wives are making their demands, she enters and tells the husbands that she can supply them with as many female strike-breakers as they desire until the culmination of the walk-out. Of course, this changes the aspect of things and furnishes a situation for the comedy.

KELLARD TO OPEN HERE

John E. Kellard, after an absence of six years, will open here at the Manhattan Opera House, December 2, presenting his Shakespearean repertoire. He will remain at the Manhattan until December 18, playing a total of twenty performances. Following this engagement, he and his company will journey to Chicago, where he is scheduled to open January 24.

Six years ago, Kellard established a record here by playing Hamlet 102 nights at the Garden Theatre, where he presented his company in a Shakespearean repertoire. Since that time the organization has toured.

JEWISH ART DOING ANOTHER

"Married, Not Married," a new satiric comedy by M. Osherwicz and A. Gotesfeld, will be presented at the Jewish Art Theatre on Friday and Saturday nights. Rudolph Schildkraut will appear in the leading role.

KEENEY'S

(Last Half)

Lucille Daly opened the bill with a cycle of "blue" songs which she rendered very nicely. She was severely handicapped by her position on the bill and deserved a far better reception than she received. Her accompanist ought to get a little snap into his work, however.

Rouglere and Adams do an odd medley of entertaining bits. The lady dances, plays the violin and rides a bicycle in skin tights. The man does more sensational tumbling as a tom-cat. His work is by far the better of the two, some of the lady's business being very tiresome.

Jimmy Cantor, cousin of Eddie, wasn't very successful at the start, but he tried again and finally managed to get off with a hit to his credit.

"Suite 16" is one of the cleanest and most amusing little farces we have ever seen. The quality of this act placed it head and shoulders over the rest of the bill.

A set showing two rooms and a connecting bathroom, won the interest of the audience. Some very clever lines are put over by the two principals, who have personality and get a great deal out of a situation which locks a strange couple into a hotel bathroom with the usual farcical results.

Donna Montran and Bathing Beauties frankly offer nothing more than a leg show and not a very good one at that. Miss Montran herself, sings quite well, but the bathing girls do next to nothing. One of the girls makes a good bid to do a little dancing and we give her credit for her dogged determination, but, sympathetic though we are, we cannot say much more for her. A Hindoo number is the best thing in this review, but even that was spoiled by the promenade of one of the girls into the midst of it, for practically no reason at all.

Barnes and Hamilton amused the house with about fifteen minutes of odd chatter and stories, most of which, however, have been heard a long time ago, especially the gags about the moths and the mosquitoes. The man gets them over very skillfully and, after all, what variety audiences crave next to the new and original, is the old, well rendered.

Wills and Blondy do some remarkable balancing feats, the little fellow who does the catching doing especially difficult work in raising his partner on his feet while he is lying on his stomach, and then slowly lowering him. They closed to a very favorable hand. J. H. H.

PROCTOR'S 58th ST.

(Last Half)

The Dennis Brothers opened what proved to be a bill both diverting and entertaining throughout. Featured in their acrobatic turn are a number of stunts performed on a revolving ladder. A hair-raising finish sent them over to a good hand.

Nothing could be more suitable than that a sister act should follow and the Bennett Twins obliged. They went very well in their songs, during the singing of which one of the team accompanied at the piano.

"Every Vampire," a musical travesty comprising a cast of two men and a woman, easily registered in the hit column. The act was productive of a number of laughs and the action never lagged. One of the two males gave a rather good impersonation of a female, growing out of the fact that he is in love with a screen star's maid. An old man with young ideas is desirous of meeting the screen star, who is considerable vampire. The maid's sweetheart, thereupon, makes up as the star, which fact gives rise to a great deal of comedy.

Fred Jarvis and Frederica Harrison followed with a comedy frivolity which kept the laughs going. Both members of the team got their gags over in a most effective manner and also went well in several singing numbers.

The Gleasons and Fred Houllhan offered a music and dancing oddity which revealed them as versatile entertainers. A man, woman and young girl, comprise the act. Some good clog dancing for an eye opener sent the trio off in the right way and, from there on, they had little trouble in holding the attention of the audience. To show their versatility, they did a xylophone bit, while the man also played the piano.

Milt Collins scored an emphatic hit in his discussion of topics of the day. His talk on women, politics, prohibition profiteers, high cost of living and other current events of interest, won laugh after laugh and, at the end of his act, he had to make a speech in his broken English dialect.

"The Handicap," a race-track comedy presented by Lewis and Gordon, closed the bill and held them in to the end. J.Mc.

VAUDEVILLE

ZIEGLER SISTERS CO.

Theatre—Broadway.
Style—Dance Offering.
Time—Eighteen Minutes.
Setting—Full, Special.

The curtain rises, disclosing a screen drop with a huge fan painted on it. The stage lights are then thrown on the drop, showing a jazz orchestra seated along the rear of the stage. The front drop goes up then and a setting of brilliant yellow silks, with glittering ornamentations, is shown. The girls, attired in gowns of pure white, with large blue feather bonnets, then offered a waltz number that is unlike the usual double sister opening. While both are dancing to the same music, in the same time, they are not doing the same steps, but each dances, alone, in time with the other. This number finished, one of the boys from the orchestra offered a splendidly done solo dance, displaying ease, grace, agility and a few novel steps. It brought a good hand.

The girls' second number is a Scotch double dance in which they come on stage attired in green and blue costumes, with socks and slippers to match their green kilts and blue doublets and bonnets, carrying drums, on which they play a few rolls. After this is over, they go into a high kicking, eccentric Scotch highland fling, followed by an orchestra selection, well played and not too "jazz bandy."

A double novelty waltz, executed by the male solo dancer and the taller of the two girls, attired in a pink, gold and black costume, was attractive. The fast finish of this number is very well handled.

Following another selection by the orchestra, for which a number of popular ballad tunes are played, softly, the girls finish with a fast Spanish number, attired in costumes wherein the predominating color scheme is red and black. This number sent the act away to a snappy finish. The girls have extremely shapely figures, their legs being of pleasing symmetry and not over-developed, and the rest of their bodies in keeping. They are very graceful, have cleverly arranged dances, expensive and impressive wardrobe, plenty of personal appeal, and, aside from a clever lad to dance with them, they have an orchestra that is different than that employed by most dancing acts. It is a dancing turn that should have little trouble finding its way to the top with the others of its kind on some big time bills. S. K.

CLAYTON WHITE & CO.

Theatre—Proctor's 125th Street.
Style—Sketch.
Time—Eighteen Minutes.
Setting—One, Special.

The story of this act is built around the escapade of a newlywed husband who blows the \$3,000 which was to pay for a new bungalow, at the race track. He hasn't been home for three days and wife is almost worried to death, when an old girl friend arrives from Paris. A wealthy stable owner also comes along at a time when a minister is expected and some rather far-fetched comedy results from the confusion. He falls pretty hard for the girl from Paris and she sings a pretty song in French to show him that she has really been there. Things are finally straightened out, after the manner of life in vaudeville, by the pretense of the old chap that he has won \$3,000 on a thirty-to-one shot.

Both White and Miss Leigh give very creditable performances, their personalities winning them more laughs than their lines.

The entire cast worked smoothly. The ability of the two principals will go a long way toward making the act a hit in the better class of houses. H. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on Pages 23, 32, 33)

JOHN E. PHILBRICK & CO.

Theatre—Greenpoint.
Style—Comedy.
Time—Twenty-two Minutes.
Setting—Special.

Using four different settings in one comedy skit is something of a novelty. Getting a laugh at the opening of the act with one word, the first one spoken, is also something not too often seen. And, keeping up the steady pace, is another thing. Yet that is exactly what John E. Philbrick, Patricia Van Dyke, and Yvette Philbrick are doing.

The turn opens in a square set representing the room of a well-to-do salesman, John Clayton by name. And the first word he speaks is "broke." Putting his hands into his pockets and finding them all empty, he then repeats the word "broke." From there on, the act shows him visiting the apartment of a lady friend, one of the "Follies" girls, played by Miss Van Dyke. The girl is going into vaudeville and wants John-ee, to hear her act. John does and suggests several changes for the act, all of which cause much merriment to the audience. When he has just about rewritten the entire act, the girl describes what happens at the end. While she is speaking, the stage is darkened for a moment and when the lights go up again, Miss Van Dyke is seen standing in front of a drop in one, attired in an entirely new costume, with a body spot playing on her, so as to cast the shadow of the upper portion of her body directly behind her. This effect is productive of the desired atmosphere for the rendition of her solo number, "Sahara Rose," done in a clear, natural voice and not over-strained. Miss Van Dyke knows the depth and range of her voice and does not try to go beyond them.

At the conclusion of this number John comes back and is seen pushing a baby carriage in front of him. He pushes it into the next set, representing a street, with two houses showing. He is very much excited, for he is soon to be a father and starts planning what his child will be, wishing first for a boy, then a girl, then a boy again and then a girl, finally deciding to wait and find out. He puts over a recitation on the need of children in the home very nicely. Finally, a nurse comes out of the house on the stage right. Then comes the last big laugh of the act. John has been soliloquizing about his future heir, when the nurse says, "It's all right, it's a boy; you may come in now, Mr. Smith."

"Smith, Hell!" he replies. "My name's Clayton. I'm in the wrong house."

The turn, while it has some old bits in it and while some of the lines are not up to the standard of the others, is, as a whole, a really clever little vehicle that should prove a ready laugh getter and something of a novelty, inasmuch as it does not follow the trend of all other skits and sketches. Philbrick plays his part as the salesman very nicely, not missing a single opportunity to get an extra laugh. And Miss Van Dyke, as the girl from the "Follies," looks the part. She is tall, majestically built, properly proportioned and easy to look upon. She makes a splendid appearance.

Yvette Philbrick handles the small bits allotted to her very capably. She, too, makes a good appearance. S. K.

STOCK CAST CHANGES

ALBANY, N. Y., Nov. 19.—Several changes have been made in the roster of the Colonial Stock Company, which this week is presenting "A Pair of Sixes." Stuart Robbins succeeds Alexis Luce as leading man and William Dashiell succeeds William J. Ardsell as director.

LILLIAN ROTH & CO.

Theatre—Regent.
Style—Sketch.
Time—Sixteen Minutes.
Setting—One.

Three children, two mites and a Miss, present a well-drilled and altogether amusing little skit, which offers them every opportunity to show their ability.

Miss Roth, who cannot be more than eleven or twelve years old, opens the act with another little girl who must be every bit of six. They decide to play house and, in the process of dressing for the affair, score a number of solid laughs, the work of the younger tot being especially "cute." They follow this business with a rather appealing little burlesque on the small-talk so prevalent during afternoon teas.

A young Miss of about sixteen next makes her appearance and acts as a foil for the other members of the cast. Some of the lines at this stage of the act are frankly bad and won few laughs even in this house. Miss Roth gives a very vivid and artistic impression of Patricia Collinge in "Pollyanna," omitting none of the saccharine qualities of the latter.

The act closed to a noisy ovation and there is no doubt that it will do well in houses of this class. The ability for big time is there, but the material is lacking. H. J. H.

ENNOR AND MINETTE

Theatre—Proctor's 58th Street.
Style—Singing and Musical.
Time—Fifteen Minutes.
Setting—One.

Two accomplished Misses are Ennor and Minette, with a dainty and versatile offering which, at this house, received an enthusiastic reception.

A duet with one of the girls accompanying at the piano serves as the opening number. The other Miss then follows with a published number, putting it over because of her personality as well as her voice. To show her versatility, the young lady at the piano then renders a violin solo. There follows some more vocalization then and, for a close, the team, one with a violin and the other with a mandolin, plays a medley of popular numbers.

Both girls are gowned in taste and have the required stage appearance. Their program is varied enough and the different numbers are presented in a pleasing manner. As it stands now, the turn may be sure of winning plaudits at most houses. J. Mc.

THE HANDICAP

Theatre—Proctor's 125th Street.
Style—Sketch.
Time—Eighteen Minutes.
Setting—Specials.

A comedy-drama of the race track, employing a cast of twelve, including four horses, is built around the theme of a worthy young chap who must win a handicap if he would marry a wealthy horseman's daughter. Strange to say, her father has bet "every dollar" on the race, and the young fellow must come through. He has never been astride a horse before, but is filled with all sorts of courage when his beloved gazes upon him with her soulful eyes. He wins, much to everybody's amazement, despite the fact that he once falls from his mount.

With one exception, the lines are stale and the acting little better. Altogether, the act has little to recommend it and, though it may succeed in other parts of the country better than it will around here, it can hardly hope to attain great heights anywhere. H. J. H.

HERBERT ASHLEY

Theatre—Proctor's 125th Street.
Style—Song and Comedy.
Time—Sixteen Minutes.
Setting—Two.

Ashley opens his act effectively enough by having one of the house cards announce him while the one on the other side reads "Mlle. LaVonce." There is then supposed to be a great deal of confusion about who will go on first. After Ashley gets off a few gags that would be a riot in Rome, N. Y., at the expense of the great expanse of Mlle.'s back, she goes off stage leaving Ashley and his assistant, Roy Dietrich. They then indulge in some more second-rate comedy, Dietrich finally ending with a well rendered, published number. Ashley then gets over a Hebrew parody that is about the best thing he did. The lady returns after that; some more hokum follows and again Dietrich comes to the rescue with a well timed ballad.

The act closes with still another song by Dietrich and another burlesque on it by Ashley. The last two numbers are Irish and obviously irritated the long suffering audience. It seems to us that Ashley will have great difficulty in hanging on in houses of this class, unless he does some wholesale cutting and introduces a little new material into his offering. In its present shape, the act is tedious, poorly arranged and almost totally lacking in those elements that make for quality. H. J. H.

BROWN AND SPENCER

Theatre—Harlem Opera House.
Style—Songs.
Time—Fifteen minutes.
Setting—One.

Rarely do two performers with the ability of Brown and Spencer as songsters, ever have the good fortune to get together with the altogether happy results that this team seems to have accomplished.

Miss Brown has an exceedingly pliable soprano voice, with which she does wonders in a series of songs designed to show her aptitude for mimicry of birds and musical instruments. Her imitations of birds are especially clever and she scored heavily with them.

Spencer has a fine steady tenor equipment and puts over a couple of published ballads in a way that suggests he has far more ability than most singers in vaudeville. Both look well from the front and work in evening attire, Miss Brown making two changes into gowns which are as becoming as they are charming. J. H. H.

GEORGE MOORE AND GIRLS

Theatre—Proctor's 125th St.
Style—Revue.
Time—Twenty minutes.
Setting—One, special.

The cast is composed of four girls and two men.

George Moore himself is the only member of the six whose ability is at all noteworthy. The other man plays the piano, but not too well, as he seemed hardly able to accompany his own numbers. Moore's comedy is handicapped by the age of his material, although he strives very hard to get it over.

Of the girls, there is little to be said. One of them must understand that bare legs do not make dancers. Two of the other three do some sister bits in both song and dance, and never seem to more than half succeed. The last sings too many numbers, in a deep baritone voice that is very husky and grating in the lower register.

Altogether, the act seems to suffer from a combination of ailments that fall mainly under the heads of poor arrangement and old material. With a little pruning and revising it ought to be able to hold on in small-time houses. J. H. H.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

RIOTS FREQUENTLY MARK
BERLIN FIRST NIGHTS NOW

If Author Is Jewish, Trouble Is Certain, but It May Also Appear
if Play Is Poor or Short, as Audiences Seek Full
Worth for Costly Admission Tickets

BERLIN, Nov. 20.—Berlin's winter theatrical season promises to be rich in novelties, judging by advance performances in the important provincial theatres, such as Darmstadt, Frankfurt, Hamburg, Hanover and Dresden. There is almost always a row in the audience, with cheers, handclapping, hisses, boos, yells of "pfui!" and shrill whistling by blowing on door keys. Not infrequently the green police reserves, armed with automatic pistols, hand grenades and rifles, have to intervene.

Such a riot is certain if the author of a new drama is a Jew, or even presumed to be. Anti-Semites displaying the Pan-German anti-Semitic emblem, the elsewhere harmless Swastika cross, turn out in force. But even if the author of a too ultra-modern play is not a Jew, the incurable Nationalists will pay to be present and help break up the "degenerate" show.

Your correspondent recently attended a George Kaiser first night, the drama bearing the cryptic name of "Hell—Way—Earth," and wondered whether he hadn't bought a ticket of admission to a performance by the inmates of an insane asylum. Two other Americans with him were similarly impressed. But all enjoyed the riot. During the coming season Kaiser will have at least five new plays produced in Germany, more than any other dramatist. He is no long-haired, effeminate stylist, but books like a middleweight prize fighter. Full of revolutionary virility and revolutionary ideas, he crowds his fantastic plays with novel ideas and has won a large following, especially among the revolutionized younger literary "fans," many of whom occasionally get a gleam of what he is talking about.

Plays need not be of Semitic origin or

exotic in order to precipitate a first night "rough house" in the second year of the German Republic, however. A poor performance or a good play poorly acted will cause a violent storm of protest.

Theatregoing comes high. If a Teuton business man takes his wife to a show the price of admission, plus the compulsory cloak room charges, price of programmes and cab fares may cost him \$35 or \$40. So, when German audiences feel they have not had their money's worth they don't hesitate to voice their anger.

This happened recently to Germany's greatest comedian, Max Pallemberg, idol of Berlin playgoers. He had never been assailed with hiss, hoot or boo in his long theatrical career. No matter how poor the play, managers had always been able to bank on a box office success with Pallemberg in the star role. The other day the managers of the artistic and successful Theatre in the Koeniggratzer Street featured Pallemberg in a revival of three pre-war one-act skits by a French vaudeville sketch writer, Georges Courtelines. Being the work of a living French writer who, unlike the Teutonic popular Romain Rolland, was not suspected of pro-German sympathies, irritated a large "patriotic" part of the audience to begin with. That Courtelines' skits were pre-war stuff of no abiding classic merit got on the nerves of both audience and critics. But what was worse still, the three skits together took hardly more than an hour to play. The audience resented not receiving a full evening's entertainment. For less money they could munch cheese and sausage sandwiches through five hours of Wagner. One of the biggest recent first night theatre scandals was the result.

BEECHAM'S SON PRECOCIOUS

LONDON, Nov. 20.—Adrian Wells Beecham, a son of St. Thomas Beecham and a grandson of Great Britain's famous pill manufacturer, will produce his first opera next season, although he is only 15 years old. His father, as a result of financial difficulties, will not manage Covent Garden this season, but Master Adrian is going ahead just the same with his plans to get his own work produced. Already he has written two operas, two symphonies and a ballet. The operas and symphonies have full orchestra scores.

Persons who have heard his "Merchant of Venice," which he will produce, say it is of more than sophomore excellence.

His younger brother, who is 11, also is musical and paints.

CHAUTAUQUA HEAD HERE

LONDON, Nov. 22.—Arthur Coit, of Cleveland, president of a Chautauqua Association with headquarters in Chicago, is studying conditions here with a view of sending Chautauqua lecturers on a circuit which he plans to lay out in the British Isles.

VIENNA SEES SHAW PLAY

VIENNA, Austria-Hungary, Nov. 19.—George Bernard Shaw, noted Irish playwright and satirist, produced his latest play "Heartbreak House" at the Burg Theatre here on November 19, under the title of "Haus Herzenslied."

VIRGINIA FOX BROOKS LEAVES

LONDON, Eng., Nov. 20.—Virginia Fox Brooks, who played the heroine in the London production of "The Great Lover," has left the cast to go to America, and has been replaced by Julia James.

McLELLAN'S SON MARRIES

LONDON, Nov. 20.—A marriage of no little interest in London theatrical circles occurred here a few days ago when Miss Yvonne Arnaud, who has been playing in "The Naughty Princess" at the Adelphi Theatre, was married to Hugh McLellan, son of the late C. M. S. McLellan, well known in New York and the author of "The Belle of New York" and other more serious comedies.

Mrs. McLellan made her first appearance on any stage at the Adelphi in "The Quaker Girl" in 1911. Probably her greatest success was in "The Girl in the Taxi," which was first produced in 1912.

TULLY SIGNS NEW WOMAN

LONDON, Eng., Nov. 20.—Richard Walton Tully, American author-producer, has engaged a new woman to appear in his American company of "The Bird of Paradise." Evandee Price, the woman engaged, has been unable to sail for America, due to illness, but she will appear under the Tully management in America during the next six months.

TO REVIVE "PETER PAN"

LONDON, Eng., Nov. 20.—Gilbert Miller and Henry Ainsley will revive before the Christmas season sets in "Peter Pan," the Barrie fantasy, made famous by Maude Adams. The revival will take place at The St. James Theatre and Edna Best will be in the title role by arrangement with J. E. Vendrenne.

JOIN NEW FIRM

LONDON, Eng., Nov. 20.—Archibald de Bear, formerly publicity man for the London Hippodrome, is now connected in that capacity with Hicks and Sachs.

GALSWORTHY WRITES PLAYLET

LONDON, Eng., Nov. 19.—John Galsworthy has written a new one-act playlet entitled "The Little Man," which was used last week as an afterpiece to his revival of "The Foundations."

The playlet tells of a willing young fellow who, in order to help a woman with a large number of bundles, assumes responsibility over her baby, with the result that comical complications ensue. The baby, whose face is covered with spots, is said to have smallpox, but investigation discloses the spots to be only marks from mamma's shawl. Laurence Hamby and Bramber Wills play the two principal parts in the act.

LONDON ACCLAIMS HOFMANN

LONDON, Nov. 20.—Josef Hofmann, returning to London after an absence of seventeen years, has been the outstanding success of the current musical season. His series of concerts in Queen's Hall is drawing great audiences and the critics all agree that he is one of the finest pianists ever heard here. He has had numerous requests for recitals in the provinces, but has had to decline them, as his American engagements require him to sail back on Dec. 8.

CONTROVERSY OVER ACT

LONDON, Eng., Nov. 20.—An American playlet produced and played around Chicago during 1901, is the centre of a controversy here. Harry M. Vernon's play "Castles in Spain," a three-act play, is the reason. A London critic claimed that fourteen years ago, at the Royalty, a play called "Castles in Spain" was produced and Vernon, to vindicate himself, told of the American sketch and of how it came to be a three-act play.

ELSIE JANIS PICKING CAST

LONDON, Eng., Nov. 20.—Elsie Janis has started picking her cast for the next starring vehicle she is to appear in here at the Queen's Theatre, by arrangement with Sir Alfred Butt. The run of the play will be known as "The Janis Season." Stanley Lupino is to be chief comedian of the company and Oscar Barrett, business manager.

STOLL CHANGES PRESS AGENTS

LONDON, Eng., Nov. 20.—The Stoll interests have installed new publicity agents in their various houses. Margaret Chute will handle the press work for the London Coliseum, succeeding Will A. Bennett. A. Marshall will handle the suburban halls and Frank Oaten will look after the publicity of the provincial music halls.

EADIE AND RAMSDEN OPEN

LONDON, Eng., Nov. 20.—Eadie and Ramsden, who just returned this week from a successful tour of America, open here on Monday at New Cross Empire for a tour of the Moss time, following which they will return to America, to open in May for a tour of the Keith time.

TERRY PRODUCING NEW PLAY

LONDON, Eng., Nov. 20.—Fred Terry and Julia Neilson have acquired a new three-act comedy by Jeffrey Farnol entitled "The Honorable Mr. Tawnish," and will star their son Dennis-Neilson-Terry in the piece, tying it out on the road first, before bringing it into the West End.

"MILESTONES" TO BE REVIVED

LONDON, Eng., Nov. 20.—Frank Curzon and Dennis Eadie, by arrangement with Taylor Platt and Wilfred Eaton, will present a revival of "Milestones" at the Royalty. Platt and Eaton hold the rights to the play.

DOING CHAPIN PLAY

LONDON, Eng., Nov. 18.—The Play-Actors have chosen for their production this season "The New Morality," by the late Harold Chapin. They will produce the piece at the Comedy Theatre on November 28.

FIFTY TO COLLABORATE

PARIS, Nov. 20.—For the first time in the history of the French drama, collective playwriting is to be experimented in on a large scale in Paris. In an upper room in a cafe in the Latin Quarter, fifty young writers, all of whom have suffered chagrin at having their manuscripts returned to them by producers, will write a play which, they declare, will astonish the world. Tragedians, humorists, narrative writers—they will all be there, represented in the rather motley group which asserts it represents modern French intellect.

However, dramatic critics prophesy that there will be a collision of views which will cause a catastrophe before these playwrights who would work out the salvation of the theatre get in working order.

PLAYLET CAUSES DISCUSSION

LONDON, Eng., Nov. 20.—Considerable discussion in the daily press and Church organs has been aroused over a unit in the "Grand Guignol" bill at The Little Theatre, it being "G. H. Q. Love."

The row started with the action of a Miss Hornibrook, who, during its performance, arose from her seat and protested against "French filth" being brought into British theatres. She caused a discussion among the audience that almost resulted in a riot.

Subsequently, the press has been arguing the morality of the piece back and forth.

MARIE LOHR SCORES

LONDON, Nov. 21.—Marie Lohr met with an enthusiastic reception at the Globe recently in Victorien Sardou's revival of "Fedora," scoring the chief success of her career in the role of Princess Fedora Romazova, sustained previously by such celebrated predecessors as Sarah Bernhardt, Mrs. Patrick Campbell and others. Her portrayal of the role is most skillfully executed.

MARTIN HARVEY RETURNING

LONDON, Eng., Nov. 20.—Martin Harvey will sail on December 21 for a return tour of the Trans-Canada Theatres Circuit, opening at Montreal in January. With him will go Miss N. de Sylvia, and the majority of his present cast. He will present, "David Garrick," "The Burgomaster of Stilemonde," "The Breed of the Treshams," and "The Only Way."

PRAGUE OPERA STORMED

PRAGUE, Nov. 20.—There was a continuation last night of the disorders growing out of the bad feeling between Czech and German elements here. A crowd tried to storm the German opera, where "Tosca" was being sung, but was driven back by police clubs. In the face of an increasing crowd the government withdrew the police and stopped the performance.

"ROMANTIC AGE" CLOSES

LONDON, Nov. 20.—A. A. Milne's "The Romantic Age," although it met with exceptional treatment at the hands of the reviewers, did not duplicate the success of the same author's "Mr. Pim Passes By." The play was withdrawn from the Comedy last week, and Donald Calthrop has taken over the house for a play entitled "Will You Kiss Me?"

BUTT NOT TO RETIRE

LONDON, Eng., Nov. 20.—Sir Alfred Butt will not retire at the end of the current year, despite numerous reports to the effect that he would. He is retaining "Garrick House," the headquarters of the Butt interests, which he would not do had he intended to retire, it is said.

"THE STORM" OPENING SOON

LONDON, Eng., Nov. 20.—Arthur Boucher will follow "At the Villa Rose," the J. M. Barrie fantasy now playing at the Strand, with "The Storm," the American play, by Langdon McCormick, the English rights to which he recently secured.

BURLESQUE

HASTINGS SUES SHARGEL FOR \$10,000

SAYS HE LEFT SHOW

Harry Hastings, the producer, has brought an action in the Supreme Court against Jack Shargel, comedian, for \$10,000 for alleged breach of contract. The summons in the action was served on Shargel last week, but no complaint has been filed as yet.

At the offices of House, Grossman and Vorhaus, attorneys for Hastings, it was explained early this week that Hastings was forced to close his "Kewpie Dolls" show last month in Washington as the result of the alleged action of Shargel, the show's principal comedian, in suddenly leaving the show without notice.

According to Hastings's attorneys, Shargel was under a written contract with the Harry Hastings Amusement Company, of which Hastings is president, for a year beginning last August. Under the terms of this alleged contract, Shargel received \$100 a week this year, with a \$50 a week increase next year if Hastings availed himself of an option clause in the alleged contract.

Shargel was placed by Hastings in the latter's "Kewpie Dolls" show, in which he played about two months. When the show reached Washington last month, it is claimed that Shargel, having received an offer to appear in a New York show at a higher salary, left suddenly and returned to this city.

There was nothing left for Hastings to do, it is claimed by his attorneys, except close the "Kewpie Dolls" show until he could get another comedian to take Shargel's place. The show remained closed for several weeks, Hastings' attorneys claim, and, as a result, Hastings suffered the losses which he is seeking to recover from Shargel.

It was also explained at the office of House, Grossman and Vorhaus that, although Shargel is appearing at present in a stock burlesque house in this city, Hastings does not intend to apply to the Supreme Court for an order restraining him from appearing under a different management.

Shargel, in discussing the case, has always stated that his leaving the company was due to illness.

JACOBS IN VIRGINIA

Henry Jacobs left New York Monday with Mrs. Jacobs for White Sulphur Springs, W. Va., where they will spend two weeks at the Greenbrier Hotel. They will return to New York for the Christmas holidays and then go to Palm Beach for the winter.

GORMAN REPLACING MEYERS

Arthur Gorman will do advance work for the "Social Follies," commencing the week after Newark. Sol Meyers will leave for Allentown, Pa., shortly, to open the new Spiegel house there, which he will manage.

PRESENT FOR VIC DAYTON

A handsome set of cut glass was given to Vic Dayton last week as a wedding present by Bill McKenna. Miss Dayton and Harry Steppe were married in Chicago early this season.

"BON TON" PEOPLE MARRYING

Dawson McCrary, stage carpenter, and Anna Mack, both of the "Bon Tons," will be married at the "Little Church Around the Corner," New York, Thanksgiving Day.

BEATTY BUYS HOME

NEW ROCHELLE, N. Y., Nov. 20.—E. Thos. Beatty, owner of several shows on the American Burlesque Circuit, and the Englewood Theatre, Chicago, purchased a home here this week. The price paid is said to be \$60,000.

Beatty will dispose of his home in Chicago and move into his new home here about Dec. 1.

He will open a New York office in the Columbia Theatre Building shortly, also.

SHOWS TO GET 5% MORE

Officials of the American Burlesque Circuit have made arrangements with the Miner Estate to give shows five per cent more as their share at the Gayety, Newark. The same arrangements have been made with Dave Krause at the Olympic.

The shows will, therefore, receive as their share, fifty-five per cent of the gross receipts commencing this week.

AMERICAN OFFICE RE-FITTED

The offices of the American Burlesque Circuit, in the Columbia Theatre Building, have been remodelled and decorated in light green and mahogany coloring effects. Expensive and massive mahogany furniture now furnishes the offices of President Herk and General Manager Gallagher.

GOING INTO BUSINESS

Bobby Burch, straight man, will close with the "Broadway Belles" in Newark next week. He will return to his home in St. Louis, where he will go into another line of business.

MARION SHOW SCORES

CHICAGO, Ill., Nov. 21.—Dave Marion's new show, "Snappy Snaps," with Chas. Howard, was at the Columbia last week. It did the best week's business of any show at this house so far this season.

FRANKIE NIBLO OUT

BINGHAMTON, N. Y., Nov. 22.—Frankie Niblo will close with the "Bathing Beauties" Saturday night, at Niagara Falls. Grace Goodale will take her place.

JACK RICE CLOSING

NEWARK, N. J., Nov. 22.—Jack Rice, straight man of the "Kewpie Dolls," will close with the show here tomorrow. Clue Brimont will open with the show.

GO INTO SULLIVAN SHOW

"The Big Three," Drury, Sandhope and Feldman, left New York Sunday for Boston to open with Tom Sullivan's "Monte Carlo Girls" at the Howard.

TWINS OPEN AT KAHN'S

Violet "Bebe" Dailey's twin daughters, Eugenia and Evelyn, opened at Kahn's Union Square in stock last week.

LEAVING UNION SQUARE

Mae Dix will close at Kahn's Union Square Saturday night. Mary McPherson opens Monday.

WEBER CLOSING TROY COMPANY

Joe Weber's burlesque stock company at the Lyceum, Troy, closed Nov. 15 after two weeks' trial.

JOINS "NAUGHTY NAUGHTY"

Ed Miller joined Irons and Clamages' "Naughty Naughty" show in Detroit Sunday.

MANNY KOLER CLOSING

Manny Koler closed with the "Tempters" at the Star, Brooklyn, last Saturday night.

WANTS SHOWS TO HAVE MORE DISPLAYS

SCRIBNER SENDS OUT LETTER

Show owners on the Columbia Circuit must include photographic lobby displays in their advertising program. Sam Scribner, early this week, issued instructions to all managers and show owners that this new exploitation scheme was to become effective immediately.

Photographs of feature bits and group pictures of flash scenes are held by Scribner to be the most effective. Photos and frames are to be carried by managers both ahead and back with shows. House managers are to be provided with pictures four weeks in advance.

The Scribner letter of instructions follows:

"If you are not already carrying frames of photos both ahead and back of your show, please arrange to do so at once.

"Photographs, especially group pictures, attract attention and in some towns they are the most effective form of advertising. They also dress the lobby and help to create a favorable impression.

"No doubt you are aware of the fact that all the big girl shows spend considerable money for photos and frames.

"It is also important that you send photos for advance showing in lobby three weeks ahead. These 'mats' are made up before arrival of agent.

"Once again, we must insist that the advance material be sent to house manager at least four weeks ahead, so that same can be given proper attention."

MINSKY'S ENGAGE KOLBY

Minsky Brothers engaged Matt Kolb, through Ike Weber's office, last Saturday, as a producer. Kolb, who was at the Empress, Milwaukee, producing for several years, will produce the stock shows at the National Winter Garden and work in the shows as well. He started this week.

Minsky is making arrangements to carry forty girls in the chorus. He will have a set of twenty girls to alternate in every number.

Lew Stevens closes at this house Saturday night.

HERK IN WASHINGTON

I. H. Herk, president of the American Burlesque Circuit, left New York Tuesday for Washington to look over the new house in course of construction there, which will play American Circuit attractions. He will also stop over in several other cities.

DANCER ADDED TO CAST

Vernee, the dancer, was added to the cast of Jean Bedini's "Peek-a-Boo" at the Majestic, Jersey City, last week.

ANNA FINK QUITTING

Anna Fink will close with "The Tempters" in Hoboken this week. Babba Lopez will jump into the soubrette part.

ADAMS BACK IN PITTSBURGH

Geo. Adams, who closed with the "Joy Riders" in Newark last Saturday, has returned to Pittsburgh with his bride.

BEDINI SHOWS DO WELL

PATERSON, N. J., Nov. 18.—"Peek-a-Boo" did over \$11,000 and "Twinkle Toes" \$8,000 at the Orpheum here.

"THE VICTORY BELLES" NEEDS NEW MATERIAL; OTHERWISE ALL RIGHT

James E. Cooper's "Victory Belles," at the Columbia this week, has a book which is programmed as "Girls 'n' Everything." This is pretty near right, as Wells, who is responsible for the book, has given the show a variety of material, although a lot of the bits are very old and we have seen them many times in the past few seasons. The dancing numbers, which Dan Dody staged, are lively, fast and worth watching. Abe Furman has costumed the chorus in an array of pretty colors and handsome dresses.

Scotty Friedell and Eddie Dale are the principal comedians and do well with the material they have to work with.

Friedell reminds us greatly of Jim Barton in his work. He does not attempt to imitate Barton, but, in his own natural way of working, has many of the characteristics of that well known tramp comedian. Friedell is a clever fellow, is fast, can dance and does some tumbling. He is very amusing.

Dale is doing Dutch and is a funny little fellow. He, too, is fast and works hard. His dialect is good.

Ben Moore works straight in the first part and does a corking good "wop" in the burlesque. In this character he sticks to the Italian dialect carefully and impersonates the part excellently.

Fred Reese, as the straight man, is in many of the scenes and bits, working the comedians up to good comedy scenes. He dresses well and has a good singing voice.

Eddie Vine, a neat appearing juvenile, does nicely and makes a neat appearance.

Lynn Canter, who recently joined this show, instead of waiting any longer for one of the Broadway shows, never looked better, nor was her voice in better condition than on Monday afternoon. She is a tall, attractive looking woman of fine figure and was unusually charming in the prima donna role. Her costumes are beautiful.

Mattie De Lee, more pleasing to look at than ever, acquitted herself very nicely in her scenes and numbers. Her work has improved over past seasons. She displayed pretty gowns that showed off her attractive form well.

Helen Andrews, a rather peppery soubrette, injected plenty of action into her numbers. She is a chubby little person who does a lot of clowning in her numbers, that the audience liked. Her dresses are pleasing to the eye, also.

Mildred Howell, a shapely young Miss with a pretty face and blonde hair, is the ingenue. This is the first time we have seen Miss Howell at the Columbia. She was on the American Circuit several seasons ago and we think she has improved a great deal. She bubbles over with personality, puts her numbers over well and works with a lot of ginger in the bits.

The show has the "Mixing Glass" opening, same as last season.

Vine and Miss De Lee offered a neat singing duet that got over very well.

The "sewing the button" bit, done by Dale and Miss Andrews, doesn't mean anything the way it is offered.

The "deaf and dumb" bit pleased as it was given by Dale, Moore, Reese, Vine and the Misses Canter, Howell and De Lee.

The "old man" bit was next, being done by Friedell, Dale, Reese, Moore and Miss Andrews.

The "life saver" bit was given by Dale, Friedell, Reese, Moore and the Misses Canter, De Lee and Andrews.

Vine did a specialty in one, singing a Chinese number.

The "argument" bit pleased, as done by Dale and the Misses Canter and Howell.

Friedell cleaned up in his specialty, singing several parodies. The applause that greeted his endeavors lasted long into the number that followed in the next scene.

The "fight" bit, in which Dale and Friedell worked up a lot of comedy as the boxers, was amusing. Others in the bit were Reese, Vine and Moore. It was a fine comedy scene.

Russell and Lillian, man and woman, colored singing and dancing act, did not go over so well. In fact, after a lot of hard work, they went off with hardly a hand Monday afternoon.

The "politician" bit, with Dale making the speech, was another of the bits. Dale was assisted by Moore, Reese, Vine and the Misses Canter, De Lee and Howard.

The "accident insurance" bit was next and it was worked up by Friedell, Dale, Reese, Moore and Vine.

Reese did nicely with his Mr. Manning song. He was assisted by Dale, Friedell, Moore and the Misses Howell and Andrews.

Miss Canter was very successful with her singing specialty in one, in which she offered three numbers. She sang them well. She looked very pretty in her pale pink costume and hat to match.

The "Victory Belles" could be improved with newer material. The cast, chorus, numbers, costumes and scenery are all right.

SID.

CLIPPER

Founded in 1851 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan... President and Secretary
Frederick C. Muller... Treasurer
1604 Broadway, New York
Telephone Bryant, 6117-6118
WALTER VAUGHAN, EDITOR
PAUL C. SWEINHART, MANAGING EDITOR

NEW YORK, NOVEMBER 24, 1920

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.
Terms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg.
Phone Majestic 8024
HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brezina's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Getch, 123 Pitt Street, Sydney, N. S. W., Australia.

Admissions Must Be Lowered

(Reprinted from Philadelphia Bulletin.)

Theatrical managers on Broadway, from whose offices come the plays and other entertainments of the stage in Philadelphia and the leading cities, are diverting unanimous in one respect when they comment on the "slump" in the amusement business.

In the blandest manner each, as a rule, admits that there is a real slump in the theatrical business. It is too palpable to be denied, but the truth may be palliated. Therefore each deplores the ill-fortune which attends his fellow managers, and impresses upon the public the significant fact that, in a "spotty" season he has displayed infallible judgment in presenting nothing but "winners" to a gratefully appreciative public. The humor becomes irresistible when each of his rivals is heard expressing himself in precisely the same terms. The truth is that almost every producing manager is feeling the effects of a reaction which none anticipated so soon or so suddenly.

Toward the close of last season, when seats were sold as high as \$5 each on Saturday nights, there was talk among the managers of a general increase in the scale of prices this season. Certain managers of "revues" and musical comedies predicted a \$5 standard, plus war tax. In fact, there is an advertised adherence to an inflated scale at several of the New York theatres, but persons "in the know" are well aware that it is only nominal. The cut-rate agencies are flourishing on Broadway as openly as before the war. Ten or more attractions are understood to be kept alive by their efforts. If a theatregoer purchases seats at the box office he must pay according to the advertised schedule. If he is directed to a cut-rate agency, he will be able to buy the same seats at a discount of perhaps forty per cent., and no war tax to pay.

This practice is a fraud on the public. All patrons of the theatre should be treated alike, and if cut-rate tickets are to be sold anywhere they should be obtainable at the box office. Cut-rate agencies are a practical admission that the advertised scale of prices is too high.

The present schedules—in Philadelphia as well as in New York—were adopted to meet war-time conditions. A change has become necessary. Managers are fully convinced of this fact, but they seem afraid to

act in unison. Tentative adjustments in Philadelphia have not gone far enough. Theatre prices must come down just as the prices of clothing and wheat and other things are tumbling, and when that consummation is reached, business in the playhouses is likely to be less "spotty."

"BETTY" SHOW NOT TO CLOSE

Editor, NEW YORK CLIPPER:

Dear Sir:

There has been persistent reports in the theatrical trade papers for several weeks to the effect that "Betty Be Good" was to close, and your paper last week made the same statement, with the additional information that the attraction lost \$3,000 in Boston and, because of this, the Shuberts "pulled out."

I do not know where your information came from, but it is untrue in every way. To begin with, the "Betty Be Good" company has never received any notice to close the season, and the firm of Stewart and Morrison, Inc., has no intention of closing it. The show did not lose \$3,000 at the Arlington Theatre in Boston and, in fact, did better business in that engagement than any attraction that has played the house up to the "Betty Be Good" date. The show lost no money whatever on the two weeks, and came out with an even break.

Stewart and Morrison, Inc., has had no difference with the Shuberts, nor does it expect to. With one or two exceptions, "Betty Be Good" has done an excellent business during the eight weeks of its present tour, has received excellent newspaper criticisms and has been highly indorsed by the local managers who have played it. Very truly yours,

LEE MORRISON.

Meriden, Conn., Nov. 18, 1920.

Answers to Queries

T. H. G.—J. W. Kelly died on June 26, 1896.

M. K. H.—Leon Errol was formerly a burlesque performer.

T. H. J.—Joe Keno is a graduate of one of the Gus Edwards vaudeville acts.

H. G. H.—Harry Lauder made his American debut November 4, 1907, at the New York Theatre.

H. K. J.—John Wilkes Booth was the son of the celebrated tragedian, Junius Brutus Booth.

T. H. J.—Tony Pastor's Broadway Theatre was located at No. 585 Broadway, New York City.

T. N. H.—"The World" was produced at Baldwin's Theatre, San Francisco, Cal., on December 29, 1880.

M. H. G.—Julie Opp was born in New York City. She was a journalist before she became an actress.

T. H. H.—Alf. Grant is an Englishman. He was born in Liverpool on July 4, 1868. He is still on the stage.

T. H. D.—"A Bunch of Keys" was first produced on December 13, 1882, at the Park Theatre, Newark, N. J.

M. K. L.—Tom Nawn produced and played in the vaudeville sketch "When Pat Was King." He still owns it.

M. F. H.—George B. Bunnell opened his museum at Broadway and Ninth street, New York, on December 8, 1880.

T. H. J.—Clarice Vance is again in vaudeville. She retired from the stage a number of years ago but returned this season.

H. K. H.—Lew Dockstader sang "I Want My Lulu." William B. Gray published it. Dockstader wrote the words and Karl St. Clair the melody.

C. R. T.—Martha Morton wrote the play "Her Lord and Master." Herbert Kelcey and Effie Shannon appeared in it.

R. D.—Daniel Decatur Emmett, writer of "Dixie" was a northern man born in Mt. Vernon, Ohio, in 1815.

C. R.—Neil Burgess died in New York on February 19, 1910. He played in "The County Fair" for a number of years.

T. G. H.—Harry Von Tilzer wrote and published "Last Night Was the End of the World."

M. G. H.—May Tully played in the vaudeville sketch "The Battle Cry of Freedom." Believe it is her property.

G. H. A.—Fred Niblo and his wife, the late Josephine Cohan, presented "Officer 666," "The Fortune Hunter" and "Broadway Jones" in Australia.

C. U.—The first theatrical performance of record in America by professional actors was given in New York City in September, 1752.

V. E. S.—John L. Sullivan was far from being a tall pugilist as they are rated these days. He measured exactly 5 feet 10½ inches in height.

V. Y. R.—"The Red Widow" was a musical show before it became a Paramount picture. Rennold Wolf and Channing Pollack wrote it.

C. Y.—Edward Clark, the playwright, and the vaudeville actor of that name, are one and the same. Clark has not been on the stage for a number of years.

T. E. C.—"Way Down East" was given its initial production on September 3, 1897, at Newport, R. I. Phoebe Davis was the featured player. Jos. R. Grismer appeared in the piece.

C. V. V.—"The Sultan of Zulu" was first produced in Chicago on March 11, 1902, at the Studebaker Theatre. George Ade wrote the book and A. G. Walthall the music.

M. C. D.—"On the Banks of the Wabash" was written by Paul Dresser. Daily newspaper stories to the effect that his zrother, Theodore Dreiser, wrote the lyrics of the number are incorrect.

Y. H.—Imro Fox, for years a big vaudeville attraction, is dead. He died suddenly in Utica, N. Y., on March 4, 1910. He was playing the Shubert Theatre in that city and was suddenly taken ill.

M. E. G.—Lorraine Hollis, the once famous stage beauty is dead. She was a fine actress and at one time was a member of Augustin Daly's company. She posed for Ashley Cooper's painting "St. Cecilia."

V. Y.—The original Juba, whose real name was William Henry Lane, was a colored boy. He was the greatest jig dancer seen up to his time. He died in England. Impossible to say how he compares with present day dancers.

T. H. D.—Lawrence Barrett was an American born in Paterson, N. J., on April 14, 1838. He died on March 20, 1891. At the time he was stricken with the illness which proved fatal he was playing at the Broadway Theatre, New York, with Edwin Booth.

M. H.—Lillian Adelaide Neilson was one of the most talented actresses of her time. Her nativity and birth have always been in dispute, but Saragossa, Spain, has been generally conceded to be her birthplace, while her birth year was about 1846. She died in France in 1880.

T. H. J.—Marguerita Sylvia, now in vaudeville, was a member of Oscar Hammerstein's Opera Company for a short time. She left him after a quarrel and went with Henry Russell. Hammerstein sued her and got an injunction forbidding her to sing for anyone but him during the period of her contract.

Rialto Rattles

REVISED RHYMES

Rain, rain, come to stay,
Says the owner of a play,
For your falling every day
Makes business good on old Broadway

SOME FARMER

Its producers expect to plant "Rollo's Wild Oats" on Broadway and reap a harvest of shekels. Let's hope that the wild oats don't raise trouble.

HOT OR COLD?

It's a funny thing, but a girl by the name of Helen Burns plays the part of "Snow" in "Reckless Eve." We wonder if the part ever gets too cold for her.

ANOTHER "SUN-NY" JOKE

Gus Sun's latest venture is a "shining example" of what a man can do with a few vaudeville houses. All remarks concerning Sun are sure to be "hot" ones.

A LEAGUE ENTHUSIAST

Allen Spencer Tenney, who has been a League of Nations enthusiast, wished to attend the first meeting, and, accordingly, when the League opened last week, bought a ticket for Geneva, New York.

A STRONG PULL

Alfred Lugg, head of the Actor's Association, has a scheme whereby he hopes to put over the closed shop in England. He evidently thinks he can "lugg" them into it, but his "pull" may not be strong enough.

SOME USE FOR THE PLAY

We understand that "Ten Nights in a Bar Room" is in demand in the smaller towns throughout the country, because of the realistic acting done in the play. Some people must have their moments of inebriation, even if only mental.

SUGGESTIONS

This is our ideal for "Family Vaudeville Circuit." To be run by the Keith and Albee families, aided by the Darlings, playing the following acts: James C. Morton and Family, the Foy Family, the Morton Family, the Nazzaro Family, the King Family, the Ford Family.

MORE APOLOGIES TO KIPLING

What spot had you, what spot had you, the booking agent said.

I had number two, I had number two, the actor then replied.

How did you do, how did you do, the booking agent said.

I almost died, I almost died, the actor then replied.

Your act I cannot book I fear, the booking agent said.

It's hard from you such news to bear, the actor then replied.

I'll fight for time, position, and for money don't you fret.

Then the actor said, if you don't book me, no commissions will you get.

TWENTY-FIVE YEARS AGO

George Liman was the agent for Maggie Cline.

Free ice cream and a novel was given to each lady attending the matinees at the Alcazar Theatre, San Francisco.

Earl Burgess was doing characters with the Ideals.

Judge Wilson, of Cincinnati, decided that speculation in theatre tickets was unlawful and that no reserved seat could be sold for any performance after the doors were open for that performance.

"The Merry Countess" was presented at the Garrick, New York, with Edwin Stevens, Dan Daly, Charles Dickson, Maud Granger, Lillian Burkhardt and Marie Jansen among those in the cast.

Hugh Fay died at New York City.

Helen Russell died at Chicago.

New Plays: "His Puritan Wife," "A Matrimonial Mase," "The Lucky Star," "Northern Lights," "Jerry, the Tramp."

MELODY LANE

DEALERS MAKE BIG PROFIT ON THEIR SONG DEPARTMENTS

Many Are Taking a 100 Per Cent Profit on Popular Numbers.
High Cost of Music and Lack of Co-operation
Hurting Sales

The music business in so far as the retail end is concerned is at present in a peculiar condition. With the retail price of practically all kinds of merchandise on the decline there has during the past month or six weeks been no inclination on the part of the retailers to lower their price.

This is not due to the fact that they are obliged to pay a high price to the publishers, but rather to their desire to get as high a price as possible for songs. So well are they succeeding that in the great majority of instances the regular dealer is making a profit which closely approaches the one hundred per cent figure.

The regular music dealer, who in the days of ten cent store competition either threw out his popular department altogether or cut it down to a point where it amounted to practically nothing, is today paying more attention to it than at any time in the past. That is, he is paying attention to the extent of carrying a larger stock and putting on more clerks and also spending a little money in the daily newspapers for advertising, but the co-operation with publishers so necessary to get the greatest possible sale out of the popular numbers is conspicuous by its absence. Not only are the regular dealers displaying poor business ability by this but they are also doing everything possible to combat any effort on the part of the publishers to effect a change in the retail price.

Despite the fact that there may be a wide divergence of opinion as to the actual figure at which a popular song should be sold, it is an admitted fact that it is impossible to sell anywhere near the quantity of even a hit number at thirty or thirty-five cents per copy than could be disposed of at a cheaper price.

In the old days the dime was the right price. For some reason it seemed to appeal to the public and from the moment

that the Woolworth syndicate put in their music departments the business boomed. It is hard to estimate to what figure song distribution would have reached had not the war and its attendant upset of business conditions occurred.

Among the score or more of reasons advanced for the change in music conditions, the real cause of the entire trouble is the war. The labor shortage which followed in its wake shot production prices up several hundred per cent. Paper, printing, rents, salaries, all shot skyward and the reconstruction which is taking place in all lines of business has up to the present failed to reach the music line in so far as production costs are concerned. Paper today is selling at the highest price which has been reached in years, and despite the rumors that there is to be a lowering of prices there has been no cut in any line. Printing costs have not decreased; on the contrary, a raise is looked for and these two items alone seem to be an effectual bar to any decided change in the publishers' rates. In the meantime the dealer is going alone getting his big profit and is failing to properly merchandise the music. The syndicates which sell at a price in excess of the old ten cent rate are doing a good business, but there are not enough of these stores to cover the country.

In the meantime the public is buying the hits irrespective of price but are not doing the promiscuous purchasing which it did in the old days.

This condition is bound to right itself, there is and always will be a big demand for music, sales may temporarily fall off due to business conditions, but retailers the country over are bound to feel the uplift in music throughout the country and will take advantage of it. These dealers in whatever line they may now be engaged are bound eventually to see music's great possibilities.

CHANGES IN BERLIN STAFF

A number of changes in the Irving Berlin professional staff will be made on December 1. Maury Ritter, manager of the Chicago office of the company, is to be brought to New York, where he will act as assistant to Max Winslow. Harry Pearl, manager of the Detroit office, is to be transferred to Chicago, where he will succeed Maury Ritter as manager and John Fink, formerly with the Joe. Morris Co., is to become manager of the Detroit branch.

SCORES HIT WITH "AVALON"

Nada Norraine, who last week was at the Prospect and Harlem Opera House, scored a big hit with the new Remick song "Avalon."

"KINKY-INKY" PLACED

Milt Hagen and James Scheerer have placed with Jerome H. Remick & Company a new negro lullaby called "Kinky-Inky."

MILT HAGEN WITH MILLS

Milt Hagen, formerly with the Daniels & Wilson Company, is now with Jack Mills.

KEIT BACK IN NEW YORK

Joe. Keit is back in New York after a week's business trip to Chicago and Detroit.

NEW MUSIC SLOGAN READY

"Give More Thought to Music," a new slogan issued by the Music Industries Chamber of Commerce printed in attractive form on stickers is being distributed widely among music dealers and in shops where songs are sold.

The Chamber of Commerce is writing dealers to ask for newspaper co-operation whereby cuts bearing the slogan are to be printed in daily and weekly newspapers the country over.

HITS ON THE WESTERN COAST

According to Milt Hagen, who has just returned from a four months' visit to the Pacific coast, the song hits of the west at present are "A Young Man's Fancy," "Cuban Moon," "Whispering," "Japanese Sandman," "The Love Nest" and "Avalon."

"SPOOKY-OOKY BLUES" READY

The Vandersloot Music Company has released a new novelty fox-trot song called "Spooky-Oooky Blues" which is scoring a big hit with singers and on the mechanicals. Words and music of the new number are by Carl Vandersloot.

STERN GETS "LILAC TIME"

Jos. W. Stern & Company have acquired the American publication rights of the new London waltz and song hit, "Love In Lilac Time."

HONOR FOR "WABASH" WRITER

Friends and admirers of the late Paul Dresser, whose song, "The Wabash," brought fame to the Hoosier state river, have started a movement to have his ashes officially claimed by the state of Indiana and suitably interred. Present plans are indefinite, but provide for a grave and memorial for the singer, either in Indianapolis or Terre Haute, where he was born.

A part of a recent addition of Terre Haute's public park system, including an extensive tract on the east bank of the Wabash, will eventually be dedicated as Paul Dresser Drive. Confidence is expressed that the next Indiana Assembly will take steps to assist in the project, as at a previous session the "Wabash" was officially adopted as the State song.

Paul Dresser's body now lies in a small German Catholic cemetery, St. Boniface's, on the North Side, Chicago.

Hundreds of Dresser's friends in and out of the music business are enthusiastic over the proposed plan to erect the memorial. The sentiment in favor of doing something definite in the way of honoring the great writer is fast crystallizing, as during the past year or two a movement to rob the great writer of the credit of having written the song has been started.

It first made its appearance in a book by Theodore Dreiser in which he claims to have written a portion, if not all, of the song's lyrics and since then column writers in various daily newspapers are frequently writing paragraphs to the effect that the song was not written by Dresser.

These items, most of them being written by men who know nothing of Dresser, or the history of his songs, while provoking much anger among the hundreds of his friends, have at least the merit of starting a definite movement to honor the dead writer and furnish a true record of his works.

NEW STYLE OF MUSIC READY

"The Duplex Double Number," a new style of musical publication, has made its appearance and samples of the new style sheet music have been sent to publishers by the inventor.

The Duplex Double Number has been patented and the inventor is asking leasing rights for the new publication on a royalty basis. The invention, owned by a Buffalo concern, makes it possible to print two complete songs with the same number of printing press operations as are now required for one.

The new process carries a double title page, double musical compositions and is issued with a great saving in paper and printing. The sheet is adapted for three, four or five-page music and leaves, in addition, room for the display of advertising matter.

In the sample which the inventors are sending out, two of the McKinley Music Company's songs are printed in the new style. If practical and the music men generally adopt the new plan, a big saving in the publication of music would undoubtedly be effected.

KATHARINE JOYCE WITH FOX

Katharine Joyce, for the past year Eastern representative of Forster, the Chicago publisher, is now with the New York office of Sam Fox. Forster has closed his New York office in the Astor Theater building.

NEW STORE FOR REMICK

CHICAGO, Nov. 22.—A lease was signed last week by the terms of which Jerome H. Remick & Co. have secured a big store on State street which will be fitted up as a novelty and music shop. It will be opened early in May.

WM. WHEELER DIVORCED

William Wheeler, of the Chicago office of Waterson, Berlin & Snyder, was divorced last week from his wife Gladys.

SONGWRITERS ORGANIZE

A big meeting of songwriters was held on Tuesday night of last week at which the Authors and Composers Protective Association was formally organized.

Over a hundred writers attended and the following officers were elected: president, Victor Herbert; vice-president, Grant Clarke; secretary, J. Bodewalt Lampe; treasurer, Louis Hirsch.

The question as to whether the new organization would make arrangements to immediately become affiliated with the Musical Union or the Actors' Equity Society was one of the most important matters discussed by the songwriters but finally it was decided to hold the matter in abeyance until a later date.

Another matter which occupied a considerable portion of the evening was the question of the organization adopting a standard contract for writers and this was unanimously agreed upon. A committee was appointed to draw this contract and it will in future be asked to sign this contract and none of the members of the organization will be allowed to accept any other contract than the one adopted.

The mechanical royalty clause is to be an important one in the new contract, the writers intending to ask for a greater portion of the mechanical royalties than the great majority have in the past received. Fifty per cent, according to report, is what the writers intend to ask in their new contract. A few of the publishers already pay this amount, but the great majority of the houses allow much less. This demand on the part of the writers for more money from the mechanical royalties is due, it is said, to the slump in music sales, which has seriously affected the royalty statements of some of the leading writers.

The writers also state that it is the intention of the new organization to eliminate the many evils existing in the songwriting profession. One of the greatest, the writers say, is the practice which exists in some of the houses of asking a writer to split his royalty with one of the staff writers or some member of the publishers' organization.

An effort is to be made to enroll every songwriter in America.

SYNCHRONIZING CONTRACT READY

The contract of the Synchronizing Music Company has been drawn and is now ready for the signatures of the music men, who agreed to allow the use of their copyrighted compositions in connection with the musical score which the company is preparing to supply to motion picture theaters. It is believed that the idea will as soon as it gets under way, substantially increase the income of the music men.

REMICK BEEFSTEAK ON DEC. 3RD

The annual beefsteak dinner of the New York employees of Jerome H. Remick & Co. will be held on December 3rd. An earlier date was at first decided upon for the affair but owing to the absence of Mose Gumble, who is now on the Pacific Coast, the dinner was postponed until he returns.

HARRY TIERNEY IN ENGLAND

Harry Tierney, composer of "Irene," sailed last week for London to adjust a number of business matters in connection with the "Irene" productions, which are playing to enormous business in England.

"HONEY DEAR" READY

The Evans Music Company have released a new novelty fox-trot number called "Honey Dear." It is being featured by many singers and is also a success with the orchestras.

LAMBERT ON WESTERN TRIP

Ernest R. Lamber, professional manager for B. D. Nice & Company, is making a trip through the west in the business interests of the firm.

Harry Tierney sailed for Europe last week.

G. P. Huntley returned last week to the cast of "Hitchy-Koo 1920."

J. M. Kerrigan has been added to the cast of "Rollo's Wild Oat."

Helen Gilmore has been added to the cast of "When We Are Young."

Charles B. Cochran sailed for England on the *Adriatic* last week.

Kate Pullman and Roscoe Ails will be seen shortly in a dancing act.

Bob Nelson and Frank Cronin joined "Broadway Brevities" last week.

Alma Tell joined the cast of "When We Are Young," at Baltimore last week.

Gladys Alexander returned home from Spain last Sunday on the *Coronia*.

Senator Francis Murphy, the monologist, and his wife have been reconciled.

Doris Mitchell has been engaged to play one of the leading roles in "June Love."

Frank Otto has left the Lillian Bradley office and is to return to motion pictures.

Charles A. Collins has been engaged as business manager of the Leslie Morosco office.

Virginia Shelby has been engaged to support Joseph Cawthorn in "The Half Moon."

Abe I. Feinberg lost his sister Bertha, aged 23, last week. She died of pneumonia.

Lawrence Fein has joined the Sam Shannon office, handling the vaudeville business.

Ruth Worthington has been engaged for "Going Backwards," Will Morrissey's new act.

Betty Durland has been granted a divorce from her husband Frederick C. Langhott.

Burns and Foran have been re-engaged by the Shuberts to appear on the Century Roof.

Reba Tracey, through Lillian Bradley, Mass., where she has been engaged as a leading lady with the Brockton Players.

Barney Reilly, old-time advance agent, is now a broker, associated with Thomson and McKinnon.

Charles Dalton will have the stellar male role in Mrs. Fiske's new play, "Wake Up Jonathan."

Harry S. Hechheimer left for Denver and California last week in the interest of Jack Pickford.

Frank McCormack will supervise the production in which June Elvidge will appear in vaudeville.

Leo Beers ended his run at the Century Roof last Saturday night, and may re-enter vaudeville.

Ernest Young, through the Lillian Bradley office, has been placed with George Choos's new act.

Aaron Epstein, assistant treasure of Fox's Ridgewood Theatre, is the father of a baby son.

Cameron Clemons sails for Australia on November 23rd to become a stage director for the Williamsons.

John H. McCarron has been appointed personal representative for Louis B. Mayer, picture magnate.

Pauley Noon, Julianne and William Clad-

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 27)

saddle will be seen in a new dancing act on the coast shortly.

Lynn Overman, of "Honey Girl," has been granted a divorce from Sylvia Antoinette Overman, a show girl.

Charles and Sadie MacDonald have a new act in which they will open shortly, written by James Madison.

Billie Haviland, formerly with "The Three Fiddlers," has been engaged for Buckley and Sullivan's "Reckless Eve."

Max Hoffman is now leading the orchestra in the incidental music to "The Tavern" at the Cohan Theatre.

Billie Escow, formerly of the Nat Nazario office, has returned to the Lillian Bradley office as private secretary.

Bud Murray has been signed as stage manager of the Winter Garden, to replace Harry Detloff, who goes on the road.

Vera Sickelmore, a specialty dancer, is back in New York after a three months' vacation at her home in Vancouver.

Silvio Hein joined the "Erminie" revival, in Boston last week, to take the place of the musical director, on the sick list.

Howard and Hoffman have signed for forty-four weeks on the Loew time, opening Dec. 30, at Knoxville, Tenn.

Ottola Nesmith has entered the cast of "The Guest of Honor," to play the lead opposite William Hodge, on the road.

Richard Carle is to head the cast of "The Century Midnight Whirl," which John Henry Mears is sending on tour.

George W. Boyce has leased the Montauk and Lexington Avenue Opera House for Sunday concerts, beginning Nov. 21.

Eddie Miller and Helene Counsal, both of the "Passing Show," were married on August 6th, it became known last week.

Francine Larrimore has been signed by Sam Harris to play the stellar role in Rachel Crothers' new play, "Nice People."

Rose Macdonald has gone to Brockton, Mass., where she has been engaged as a leading lady with the Brockton Players.

Helen Bolton left "Pitter Patter" to begin rehearsals for the Winter Garden's next "Passing Show," last Saturday night.

Zona Gale's dramatization of her novel, "Miss Lulu Bett," to be produced by Brock Pemberton, will go into rehearsal shortly.

Ryan and Lee, Orth and Cody and Moran and Wiser, were the headliners at the Central Theatre concert last Sunday night.

Myrta Bellair, daughter of Mr. and Mrs. Clarence Bellair, was married on Nov. 18 to James McGrath Boshell, son of Ada Boshell.

Blanche Ring, Andrew Mack, Joseph E. Howard and Robert Wynn were among the buyers at the Lew Dockstader sale last week.

Cyril Keightley, Olive Wyndham, Herbert Waring and Ivan Simpson will be in support of George Arliss in "The Green Goddess."

Savoy and Brennan, George LeMaire and Buzzell and Parker were featured at the concert at the Century Theatre last Sunday night.

Mable Van Buren, retired actress, is visiting her daughter, Catherine Van Buren, leading lady at the Fulton Playhouse, Oakland, Cal.

Lester Pike is requested to get into touch with his sister immediately. According to advice received by the Clipper, she is very ill.

Stephen C. Clow, editor of Broadway Brevities and Janice Carson, of Kane, Pa., were married by Dr. John Roach Straton last Saturday.

Corrine Tilton, comedienne, and head of her own revue, has become engaged to Bert Levey, head of the circuit of Pacific coast vaudeville houses.

Frank Smithson has returned from London, where he put on the second addition of the Hippodrome show and "Whirligig" the revue at the Palace.

Bobby North is to return to the stage shortly in a new play written by Winchell Smith and Montague Glass. John L. Golden is the producer.

Savoy and Brennan, Cortez and Peggy, Cecil Cunningham, Leo Beers, Al Shayne and Dooley and Sales, appeared at the Century Sunday night's concert.

Olive Wyndham has been engaged for the female lead in the cast of "The Green Goddess," William Archer's new play being produced by Winthrop Ames.

Dorothy Van, who aided the San Francisco police to gain an increase in salary while appearing there at the Orpheum, has been made an honorary cop for life.

Elliott Schenck has been engaged as musical director for "Mary Rose," Sir James M. Barrie's play, in which Charles Frohman, Inc. is to star Ruth Chatterton.

Mabel Ford, of the Ford Sisters was taken ill at the Riverside last week, and, not being able to withdraw from the bill, the turn was cut down to two dances.

Charles E. Evans, of the old theatrical team of Evans and Hoey, in "A Parlor Match," lost his son, Charles E. (Evie) Evans, Jr., who died in Los Angeles last week.

James Seeley, for many years an actor under the Belasco banner, has been signed by William Moore Patch to play the role of "Brick Pearson" in "Bright Angels."

Elizabeth Hanneford, sister of "Poodles," and Ernest John Clarke, of the Clarkonians, were married at "The Little Church Around the Corner" last Sunday morning.

Gertrude Shirley and J. Russell Webster have been booked to play leads and general business respectively at the Holyoke Theatre, Holyoke, Mass., through Olly Logsdon.

George Le Maire and Company, Eddie Buzzell, Olga Cook, Walter C. Kelly, and Nelson and Cronin, were the head line attractions at the Century Promenade Sunday night concert.

Ryan and Lee, Orth and Cody, Moran and Wiser, Sammy White, Katherine Murray, Gypsy Belle, and Eddie Montrose, were the headliners at the Sunday night show in the Central.

Walter Plimmer has added five new houses to his bookings, the Carroll, Rome, N. Y.; Family, Shamokin, Pa.; Lyceum, New Britain; Community, Catskill; Majestic, Williamsport, Pa.

Barney Gilmore and Milton Nobles, appearing with the "Lightnin'" road show, were in the city last week enroute to Paterson, N. J., where they played a three-day engagement.

Harry Bolden, a colored dancer with Barney Gerards' "Follies of the Day," has

been booked to open in Cleveland this week. He replaces Jimmy Parker and was placed by Pauline Cook.

Elizabeth Murray, who recently appeared in "Jim Jam Jems," has been added to the cast which will support Pat Rooney in Wilner and Romberg's forthcoming production, "Oh, Pat."

Thomasena Hanlon, little daughter of Daniel E. Hanlon, stage director, is this week being featured as the little mother in a revival of "The Fatal Wedding" at the Fourteenth Street Theatre, New York.

Helen Kling and Si Layman of the "Mary" company, were presented with a silver chafing dish last week by George M. Cohan, on the occasion of the first anniversary of their marriage.

Georges Baklanoff, baritone of the Chicago Opera Company, who has been held at Ellis Island on charges, was last week paroled for three months, so that he might keep his contract with the Chicago organization.

Alphonz Ethier, Myrtle Tannehill, Inez Plummer, Charles Trobridge and Henry Duggan, will be in the cast of "The Broken Wing," when it opens at the Forty-eighth Street Theatre next Monday night.

Victor Jacobi sailed for England last week, where he will witness the premiere of his opera "Sybil," produced here some years ago with Joseph Cawthorn, Julia Sanderson and Donald Brian in the leading roles.

Mary Cavan, Ruth Townsend, Otakar Marak, Marcus Kellerman, George Harold Miller and Herbert Aldridge have been selected by the Washington Opera Company to sing in its performance of "Aida" next December.

Roy A. Pearce, well known to the theatrical profession as City Passenger Agent in Kansas City and St. Louis for the Chicago and Alton R.R., has been appointed Special Passenger Representative, with headquarters in Chicago.

Butler and Rickey are visiting in Atlanta, while en route to join the Marcus Musical Revue in San Francisco. Miss Rickey's mother died in Boston recently, three days after her daughter had left the city for her western trip.

Anna Fitzui, grand opera star, and Andreas de Seguro, are to be married next Spring, probably in Havana, Cuba, where the prospective bride-groom has assumed the general management of a large amusement enterprise now under formation.

Ullie Akerstrom and several other writers have formed an association under the title "Akerstrom Play Publishers" with headquarters at 889 Eleventh Avenue, Long Island City. They will make a specialty of successes suited to the needs of Stock and Rep.

Gus Edwards' 1920 Song Revue, Al and Fanny Stedman, Clark and Verdi, Harry Cooper, Cliff Nazaro and Darling Sisters, LeRoy Lytton and Company, Tim and Kitty O'Meara and Company made up the program of the Manhattan Opera House concert last Sunday.

Vera Gordon and Co., Gertrude Vanderbilt, Clark and Hamilton, Edward and Elisa Cantino, Toney and Norman, Julius Lensberg's Harmonists, Margaret Padula, Vincent O'Donnell, Phil Baker and The Four Naesses appeared at the New Amsterdam Theatre concert last Sunday.

Juliette Compton, Irene Matthews, Lillian Fisher, Dorothy Walker, Helen and Josephine Trux, Sally Yarrow and Jenny Dolly (Mrs. Harry Fox), sailed last week aboard the *Adriatic* with Charles B. Cochran, the English theatrical producer, to take part in his London revue, "The League of Nations," which John Murray Anderson is to direct.

(Continued on page 27)

HARRY WEBER Presents

EMILY ANN WELLMAN

Supported by RICHARD GORDON & CO. in

"THE ACTOR'S WIFE"

Duluth, Minn.Nov. 14th

Winnipeg, Can.Nov. 21st

Calgary, Alb.Nov. 28th

Vancouver, B. C.Dec. 5th

Seattle, Wash.Dec. 12th

Portland, Ore.Dec. 19th

San Francisco, Calif.Dec. 25th (2 Wks.)

Oakland, Cal.Jan. 9th

Sacramento, Cal.Jan. 16th

Fresno, Cal.Jan. 19th

Los Angeles, Cal.Jan. 23rd (2 Wks.)

Salt Lake City, Utah.Feb. 6th

Denver, Col.Feb. 13th

Lincoln, Neb.Feb. 20th

Omaha, Neb.Feb. 27th

Kansas City, Mo.Mar. 6th

St. Paul, Minn.Mar. 20th

Minneapolis, Min.Mar. 27th

St. Louis, Mo.Apr. 3rd

Memphis, Tenn.Apr. 10th

New Orleans, La.Apr. 17th

Milwaukee, Wis.May 1st

Chicago, Ill.May 8th

ORCHESTRA LEADERS, "ATTENTION!!" HERE'S ANOTHER JANSSEN ACE!

RAGAMUFFIN

FOX TROT

[by the composer of
Dancing Honeymoon]

Novelty's—the cry now-a-days! Here's One! Step on it NOW!!

Published also as a song. Words by Francis De Witt (writer of "When the Moon Shines on the Moonshine"). Price, 60 cents.

Get Your Orchestrations Direct from the Publishers

OLIVER DITSON COMPANY, 178-179 Tremont St., Boston 10

MY TENTH
SEASON, AND
AGAIN FEATURED
AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY.
PLAYING K. & E. TIME.
REGARDS TO FRIENDS.
NOV. 23-30, BRANDEIS
THEATRE, OMAHA, NEB.

LEWIS & GORDON Present

BOB CURTIS AND FITZGERALD JACK

NOVEL SKIT

"ODD BITS OF NATURE"

BOOKED SOLID
KEITH CIRCUIT

DOYLE & WEBB

SINGING, TALKING AND DANCING

Direction JACK SHEA

DRAMATIC and MUSICAL

PROVINCETOWN BILL BEST THEY'VE DONE FOR LONG TIME

THE PROVINCETOWN PLAYERS. Presenting the first bill of their seventh season, consisting of two one-act plays, "Matinata," by Lawrence Langner, and "The Emperor Jones," (in eight scenes), by Eugene O'Neill. The plays were presented at the Provincetown Playhouse, 133 MacDougal street, Monday evening, November 1, 1920.

CASTS

"Matinata"
Columbine.....Norma Millay
Pierrot.....James Light
Harlequin.....Sidney Powell

"The Emperor Jones"
Brutus Jones, Emperor

Charles S. Gilpin
Harry Smithers.....Jasper Deeter
An Old Native Woman.....Christine Hill
Lem, a Native Chief.....Charles Ellis
Soldiers.....S. I. Thompson, Lawrence
Vall, Leo Richman, James Martin,
Owen White.

Jeff.....S. I. Thompson
Negro Convicts.....Leo Richman, S. I.
Thompson, Lawrence Vall, Owen
White.

Prison Guard.....James Martin
Planters.....Frank Schwartz, C. I.
Martin, W. D. Slager.

Spectators.....Jeannie Begg, Charlotte
Gruert.

Auctioneer.....Frederick Ward Rooge
Slaves.....James Martin, S. I. Thompson,
Leo Richman, Owen White,
Lawrence Vall.

Crocodile God.....Sam Iden Thompson

For a brief portion of his life, Brutus Jones was emperor of "a West Indian island and not yet self-determined by white marines." And, during his brief reign, Brutus, ex-Pullman porter and erstwhile jail breaker, saw to it that his dark but royal majesty prospered. He knew the extent of his subjects' loyalty, knew that he could lord it over the natives just so long as they enjoyed the novelty of being ruled by a charmed one who could resist all but a silver bullet. For, had he not achieved his rulership by leading the natives to believe that he was immune from all other kinds of bullets?

But the time came and all too soon, when the natives grew tired of Emperor Jones and revolt was the order of the day. Then the dark-skinned one, armed with a pistol which contained five leaden bullets and one of silver, the latter being for himself, took to the tall woods, where he had buried canned food for just such an emergency.

After wandering in a circle through a thick forest, with the drums of his pursuers sounding from the distance, the now ex-emperor grows hungry and goes in search of the food he has previously hidden. He fails to find it, which throws him into a panic. Thus, panic-stricken, he continues wandering through the forest, becoming weaker and weaker as he continues. At times he grows delirious and thinks he sees former events in his life such as the "cheating nigger" whom he "razored" to death, the prison chain gang of which he was a member before he made his escape by cracking the skull of the cruel keeper who beat the convicts with a whip; a slave mart with himself put up for sale.

His delirium continuing, he shoots at the various apparitions as they appear and thus spends every bullet in his revolver, including the silver one he intended for himself. Finally, his pursuers "get" him, but his demise is effected with a silver bullet shot from the gun of one of the natives, for they, too, have loaded their guns with silver bullets, the belief that he was immune from lead bullets still persisting.

This is the story of Eugene O'Neill's latest dramatic opus, "The Emperor Jones." A highly interesting bill it is, too. In fact, rarely do we find such a highly interesting play as "The Emperor Jones" included in the bills presented by

the so-called non-commercial players, including the Provincetown aggregation.

Eugene O'Neill is a capable dramatist. He takes his work seriously and goes at his task like a true artist. But we hesitate to call him a great dramatist because, it seems to us, his plays have a tendency to get lost in the extraordinary atmosphere with which he imbues them. That is particularly true of "The Emperor Jones."

Here is a play whose principal character, a dark-skinned soldier of fortune, is sketched with unerring precision at the very outset. But, somehow, Brutus Jones loses in definiteness as the play progresses. And at the finish, one isn't quite sure whether he has witnessed the passing of a personality or not.

So, beyond containing a few meaningless thrills "The Emperor Jones" could hardly be considered as definite a piece of dramatic functioning as O'Neill's excellent "Beyond the Horizon," where the principal character was developed and set forth in a thoroughly natural manner, thus enhancing the grim realism that pervaded "Beyond the Horizon."

Yet, the language which O'Neill uses in his plays, coupled with the fact that his plays always manage to hold one's interest, even though this interest may not be gripped, indicates that not only is there real literary flavor in his work, but, also, that his work is essentially different from that of any other American dramatist. Which doesn't mean that we consider him a greater or better dramatic writer than George M. Cohan or Eugene Walter. There is that about his plays, however, which leads us to believe that he is a gifted dramatic writer whose plays gain in distinctiveness by reason of his extraordinary sincerity.

A negro, Charles S. Gilpin, enacts the role of Brutus Jones, which is as it should be. In fact, "The Emperor Jones" gained a great deal of realism from Gilpin's performance. For, not only was he suited to the role by reason of his natural color and the peculiarly rich intonations of his voice, which never once even sounded harsh on the ears of his auditors, but he also played with an ease and naturalness of gesture which stamped him as a distinctively intelligent actor.

Jasper Deeter, who was a cockney trader, acted well only at such times as he had to sneer. And though his cockney accent was ably maintained throughout the performance, the balance of his playing was very uneven.

"Matinata," by Lawrence Langner, is an enjoyable one-act play. It deals with the near matrimonial defection of Columbine, who thinks she is growing tired of her husband, Pierrot, because of his impractical habits. She therefore arranges to elope with Harlequin, who is the direct opposite of Pierrot, orderly, practical and essentially meticulous. But it's Pierrot, after all, who is full of the romantic fervor without which Columbine's life would be nothing. This she realizes on the eve of her elopement with Harlequin, changes her mind and goes off with her own husband.

Norma Millay, as Columbine, gave a very good performance. The acting of James Light, as Pierrot, and Sidney Powell, as Harlequin, was fair. All in all, the present bill of the Provincetown Players is the most interesting they have presented for a long time.

AIDED SMITH LOSE

ALBANY, Nov. 20.—Theatrical people to a considerable number aided Governor Alfred E. Smith in his campaign for reelection, according to a statement issued by the Business and Professional Men's Committee this week.

Among the largest contributors to the fund were Frank J. Godsol, \$2,000; Lee Shubert, \$1,000; William Fox, \$1,000; James J. Hoey, \$1,000, and Sam H. Harris, \$250.

"JIMMIE," WITH FRANCES WHITE, HAS CHANCE AS A HIT

"JIMMIE." A musical comedy-drama, produced by Arthur Hammerstein, staged by Oscar Eagle and Bert French, with book and lyrics by Otto Harbach, Frank Mandell and Oscar Hammerstein 2nd. The music is by Herbert Stothart. Produced on Wednesday, November 17th, at the Apollo Theatre.

CAST

Vincenzo Carlotti.....Paul Porcasi
Madame Gambetti.....Dee Loretta
Beatrice.....Hattie Burks
Jimmie.....Frances White
Tom O'Brien.....Don Borroughs
Milton Blum.....Harry Delf
Jacob Blum.....Ben Welch
Jerry O'Brien.....Howard Truesdell
Watkins.....Tom O'Hare
A Dancer.....Rita Owin
A Violinist.....Irwin Rossa
Peters.....Peter Mott
Henri.....Raymond E. Oswald
Giuseppi.....Jack Heisler
Antonio.....George Clifford
Wanda Holmes.....Betty Marshall
Rose.....Mary Jane
Henrietta.....Helen Neff
Blanche.....Tess Mayer
Girls—Tess Mayer, Mary Jane, Jessie
Lorraine, Betty Marshall, Edna
Fenton, Geraldine Burnhart, Laura
Maverick, Lottie Graham, Evelyn
Palmer, Adelaide Starr, Dorothy
Gilbert, Frances Lawrence, Mar-
jorie Flynn, Helen Neff.

Arthur Hammerstein has produced in this piece of stagecraft a pleasing evening's entertainment, which, while it will satisfy the craving for amusement of the theatre-goers, is by no means a wonderful play. In fact, it rarely rises above the average.

There is a consistent thread of story throughout the play. Jimmie, a cabaret singer, has attracted the attention of an old violin mender, who lost his wife and child in Warsaw, through a misguided young artist's love affair. He wants to adopt her, but her employer, Carlotti, who has papers proving her to be the old violin mender's daughter, passes his own niece off as the long lost child. In the course of a year, Carlotti and his niece succeed in taking every penny the old fellow has, even selling his home over his head.

But Jacob, the old violin mender, has a nephew, a successful actor, who is at heart just a jolly kid, and he has always wanted Jimmie to go on the stage. When the blow comes, they agree to work together and Milton, the nephew, succeeds in making a star of Jimmie. Meanwhile, she has bought back all of the old man's effects, and on the day she opens on Broadway as a star, which happens also to be his birthday, she presents him with the things that were once so dear to him.

The piece is splendidly staged, the settings, four in number, are designed with taste and artistically executed. They look more solid and real than most stage settings do. The costuming of the piece indicated that expense did not enter into consideration and the choice of girls in the chorus and principals could hardly have been better.

Miss White scores heavily throughout the piece, her personality and cute manner of working winning her audience over. Also, the nonchalance with which she works adds a touch of naturalness to her efforts that makes her role seem just a page from her everyday life.

Of the supporting cast, Paul Porcasi plays the part of Carlotti very easily; Dee Loretta, as Madame Gambetti, his accomplice in Rome, and who later reforms, does well, and Hattie Burks, as his niece, contributes her full share to the evening's entertainment.

Ben Welch, as Jacob Blum, contributes much to the comedy side of the show, and no little to the pathos of the evening. He was at home in every situation of the play, Harry Delf, as Milton, the successful actor, handled the comedy apportioned to him for the most that was in it.

FRENCH OPERA AT BELMONT

Fifteen weeks of French opera comique and light musical comedy under the auspices of the Cercle d'Art Francais will be inaugurated at the Belmont Theatre on December 28. A company of players, including fifteen principals and thirty-two chorus men and women, will arrive in New York from Paris this week.

"Josephine" will be the first attraction and will be followed by "Vendue par ses Soeurs," "La Mascotte," "Le Grand Mogul," "Les 28 jours de Clairette," "La Fille du Zambour-Major," "Mlle. Nitouche" and others.

The season will be under the direction of Theodore Stucky and Armand Robi, while the players include Anna Massin, Germaine Ferville, Blanche Dartigny, Eva Rosnier, Simon Laurent, Ernest Brenot, Arnold Becker, Paul Revel, and Fred Burty.

"SAMSON AND DELILAH" SERVES TO UNCOVER A GREAT ACTOR

"SAMSON AND DELILAH." A drama in three acts, by Sven Lang. Presented by Arthur Hopkins at the Greenwich Village Theatre on Wednesday evening, November 17, 1920.

CAST

Peter Krumbach.....Ben-Ami
Dagmar Krumbach.....Pauline Lord
Sophus Meyers.....Robert T. Haines
Laura.....Marie Bruce
Munson.....Thomas Meegan
The Director.....Edward G. Robinson
Kristensen.....Samuel Jaffe
Dukar.....Robert Harrison
Pila.....Stella Larimore
Milka.....Olga Olonova
Lundberg.....Manart Kippen
Nagel.....Alexis M. Pollanov
Olson.....Jacob Kingsberry
Frederick.....A. W. Reno

"Samson and Delilah," entailing a morbid succession of gruesome episodes, is in itself nothing more than an adroitly tricked and theatrical show piece. But, at its presentation at the Greenwich Village Theatre last Wednesday night, as much enthusiasm was aroused as if the piece had attained the acme of dramatic art. For, far and above it was revealed a great actor, Jacob Ben-Ami, the Yiddish theatrical celebrity, who was making his initial bow in an English play.

As a soul-tortured poet who has been betrayed by his actress wife, Ben-Ami, in his premiere, revealed himself as an actor of personality and intensity, able to sway his auditors at will. The reception he received has been unrivalled in its enthusiasm in recent years.

Ben-Ami portrays the role of a poet upon whom fortune seems to have finally smiled when his blank verse play, "Samson and Delilah," is accepted for production. His wife is cast for the leading feminine role in the piece and, thereupon, follows the rehearsal of a play within a play. The author, during the rehearsal, learns that his wife is carrying on an illicit love affair and he himself is being betrayed just as Samson was. After many rantings and ravings he finds himself too weak-willed to do away with them and turns the pistol on himself.

The Yiddish star seemed actually to breathe life into what would normally be a lifeless character. His histrionic capability had his audience cheering instead of merely applauding during his most intense and vivid flashes. His method, while not greatly varied and excessively deliberate, is expansive, while his features are exceptionally mobile and expressive.

Pauline Lord, as the wife, was at times interesting and amusing, but seldom imparted the quality of realism to her role. Edward Robinson portrayed the role of the kind-hearted director in a most commendable manner, while Manart Kippen appeared to advantage with the farcical opportunities which his role afforded him.

JEAN GRANESE WITH HER BROTHER CHARLIE

The Wop with the Caruso Voice

First Half Coliseum
Last Half Proctor's 58th St.
Week of Nov. 29 the Flatbush
Week of Dec. 6 the Jefferson

CHARLES BORRELLI
AT THE PIANO

Direction of ROSE & CURTIS

A SONG THAT'S DIFFERENT

"WHISPERING"

It takes three minutes to learn it and a year to forget it

You'll sing it eventually; why not now? Nothing like it published

Melody Ballads
LOUISIANA
DO YOU KNOW
PLANNING

Sherman,  Clay & Co.
SAN FRANCISCO

Fox Trot Ballad Hits
ALGIERS
CRYSTAL BALL
CORAL SEA

A FIRST NIGHT HIT

"HONEY DEAR"

(FOX TROT—SONG)

Orchestrations: Arrangement by HARRY L. ALFORD. Free to artists upon request.

EVANS MUSIC COMPANY

Boston, Mass.—297 Congress St.

New York, N. Y.—26 Cortlandt St.

Chicago, Ill.—6 East Lake St.

JEROME FLANAGAN & STAPLETON ANN

IN A CONVENTIONAL COURTSHIP

Look Us Over

Princess Oretta & Co.

"In Aloha Land"

Singing, Dancing and Instrumental
Tropical Fantasy. Direction Bruce Dufus

B. F. KEITH VAUD. EX.

NEW YORK CITY.

Palace—Galletti's Monks—Lambert & Ball—The Caninos—Eliz. Brice—Robins—Josephson's Iceland. Riverside—Ballot 3—Leo Carrillo & Co.—Ernest Evans & Co.—Yvette & Co.
Colonial—Kharum—C. & M. Dunbar—Nat Nazarro—Dugan & Raymond—Creole Fash. Plate—Gutman & Marguerit.
Alhambra—J. & B. Dreyer—Transfield Sis.—Ben Smith—May Worth & Co.—Nana & Co.—Kramer & Boyle—Raymo & Rogers—Harry Bulger & Co.—Alice DeCarino.
Royal—Flying Mayos—Geo. Jessells Rev.—Beth Berli & Co.—Larry Harkins & Co.—E. & J. Connelly—Bob Hall—Mary Haynes & Co.
Hamilton—Georgette, Ltd.—Thos. E. Shea.
Jefferson—Amata—Harry Lester Mason—Lyndell & Macy—Eddie Foy & Family.

BROOKLYN, N. Y.

Bushwick—Clark & Verdi—Whiting & Burt Review—Mr. & Mrs. J. Barry.
Orpheum—Corradini's Animals—Wanser & Palmer—McWaters & Tyson—John B. Hymer & Co.—Anna Chandler.

ALBANY.

Keith's—J. & J. Kaufman—Samoyoa—I. Pierpont & Co.—Yvette Rugel—Duval & Symonds—The Sharrocks.

BUFFALO.

Shea's—Bartram & Saxton—Jack Osterman—Kinney & Corliss—Henry Santry & Co.—Benese & Baird—Grace DeMar—4 Lamey Bros.

BALTIMORE.

Maryland—Chas. L. Fletcher—Gertrude Vanderbilt—Brown & Weston—Russ Cathedral 4.

BOSTON.

Keith's—Arnold & Lambert—Burns & Frabito—Ed. Morton—Flo. Roberts & Co.—Eddie Leonard.

COLUMBUS.

Hippodrome—The Vivians—Rome & Gaut—Carl Kary—Bessie Rempie & Co.—Chic Sale—Emma Carus & Co.—Kara.

CLEVELAND.

Keith's—Robbie Gordone—Schichtels Mann—Bradley & Ardine—Margaret Padula—Rolls & Royce—Bert Kenny—Suratt & Co.—Morris & Campbell—Chas. McGood & Co.

CINCINNATI.

Keith's—Raymond Wilbert—Howard & Sadler—Bernard & Townes—Ray Bond & Co.—Eddie Foyer—Little Cottage—The LeGraths.

DETROIT.

Temple—Millard & Marlin—Hadley Trio—Herbert Brooks—Billy Arlington & Co.—Patricola—Van Cleve & Pete—V. & E. Stanton—Rene Noell & Co.

DAYTON.

Keith's—Wm. Ebs & Co.—Mary Marble & Co.—Dolly Kay—Ye Song Shoppe—Swift & Kelly—4 Readings.

ERIE.

Colonial—Marguerite & Alve—Lane & Moran—Bert Stoddard—Lydia Barry—Thunder Mountain—Nayson's Birds.

GRAND RAPIDS.

Empress—Kirby, Quinn & Co.—Mr. & Mrs. Norcross—Trip to Hiltland—Ed. E. Ford—Miller & Lyle—4 Ortons.

HAMILTON, CAN.

Lyrie—The Rayolites—Weeks & Baron—Walter Manthey & Co.—Mullen & Correll—W. Fishter & Co.—Sandy Shaw.

INDIANAPOLIS.

Keith's—Evans & Perez—Ethel McDonough—Wilbur Mack & Co.—Bert Fitzgibbon—Donovan & Lee—Lorraine & Crawford—Dunbar & Turner—Pinks Mules—Tony—Stephens & Hollister.

LOWELL.

Keith's—Jack Kennedy & Co.—Jason & Harrigan—Edwin George—Rudino—Big City—McIntosh & Maids—Flying Henrys.

LOUISVILLE.

Mary Anderson—The Rials—Frank Brown—Herschel Henlere—Ryan & Ryan—Grace Nelson—Bothwell Browne & Co.

MONTREAL.

Princess—Meredith & Snooser—Scanlon, Dennis & Bros.—Clandius & Scarlet—Will Ward & Girls—Great Lester—Gibson & Connell—Nonette—Koban Japs.

OTTAWA.

Dominion—Young & April—Kluting's Animals—Eva Shirley & Co.—Adams & Griffith—Demarest & Collet.

PROVIDENCE.

Keith's—Rex Comedy Circus—McLellan & Carson—Clark & Bergman—Dennis Sisters—Handers & Mills—Grace Huff & Co.—Patricola & Mason.

PORTLAND.

Keith's—Boyce Combs—Karl Emmv's Pets—Mel Klee—Conley & Francis—Fall of Eve—3 Ander Girls.

PITTSBURGH.

Davis—Clown Seal—LaFrance & Kennedy—Margaret Young—Nash & O'Donnell—Riggs & Wiche—Josie Heather & Co.—Newell & Most—Bert Melrose—John S. Blondy.

ROCHESTER.

Temple—Rekoma—Harry Breen—Kelly & Pollock—Leonore Kern—7 Honey Boys—Fraddin & Tell—Rene Roberts' Rev.

PHILADELPHIA.

Keith's—Saranoff & Sonia—Aerial Valentines—Haunted Violin—Sydney Grant—Armand Kallias & Co.—Sybil Vane—Royce & Rudoc—Miller & Mack—Carney & Rose.

SYRACUSE.

Orescent—Jack Hughes Duo—Bert & B. Wheeler—Paul Decker & Co.—A. C. Astor—Ryan & Bronson—Olga Petrova—Lovenberg Sisters & Co.

TORONTO.

Shea's—Worden Bros.—Harry Holman & Co.—Chas. F. Semon—Howard's Ponies—Ford Sisters & Co.—Tighe & Leedum—Ruth Royce—Peck & McIntyre.

TOLEDO.

Keith's—LaToy's Models—Indoor Sports—Basil Lynn & Co.—Comah—Cunningham & Benn—Gordon & Ford—Lorimer & Hudson—Clifford Wayne & Co.

WILMINGTON.

Garriek—Galletti & Kokin—Lexey & O'Connor—McMahon Sisters—Stewart & Mercer—George Yoeman—Craig & Holsworth.

WASHINGTON.

Keith's—T. & K. O'Meara—Wilton Sisters—Marie Cahill—Juliet.

VAUDEVILLE BILLS

For Next Week

YOUNGSTOWN.

Hippodrome—Matthews & Ayers—Watts & Hawley—Ida Mae Chadwick—Pollard—Janet of France—4 Nightons—Neapolitan Duo—Gormone, Stone & Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Frank Dobson & Sirens—Billy Glasen—Lohse & Sterling—Gonne & Alberts—Brown & O'Donnell—Toto—The Four Aces—Emma Haig & Co.—Stuart Barnes.

Majestic—Singer's Midgets—Stuart Barnes—Billy McDermott—Lyons & Yosco—Jackie & Billie—Ford & Cunningham—Oliver & Olp—Arena Bros.—A Miniature Revue.

State Lake—Sophie Tucker & Co.—Scotch Lads & Lassies—George Rosener—Vokes & Don—Rose Clare—Polly & Oz—Roy Harrah—Weston's Models—Kennedy & Rooney.

CALGARY.

Orpheum—Owen McGivney—Price & Bernie—Oscar Lorraine—Roy & Arthur—Anger & Packer—Lillian's Dogs.

DULUTH.

Orpheum—An Artistic Treat—Langford & Fredericks—Elsie Ruegger—Little Miss Vamp—Clayton & Lennie—Wm. Mandel & Co.—Whitfield & Ireland.

DES MOINES.

Orpheum—"Elly"—Stanley & Birnes—Bobby Randall—Carlton & Balwe—Wm. Seabury & Co.—The Brants—Wallace Clarke & Co.

DENVER.

Orpheum—Harry Fox & Co.—Imhof, Conn & Corliss—Mullen & Francis—Herman & Shirley—Reed & Tucker—J. & E. Mitchell.

KANSAS CITY.

Orpheum—Willis & H. Brown—Adler & Dunbar—Leal Abel—McFarland Sisters—Weich, Melly & Montrose—Breath of Spring—La Opaciosa.

LOS ANGELES.

Orpheum—Varieties of 1920—Ford & Fuller—Bobbe & Nelson—Glenn & Jenkins—Leon Varvara—\$5,000 a Year—Kellam & O'Dare—Guy Weadick.

LINCOLN.

Orpheum—Shellah Terry & Co.—Lord Chester & Co.—Tuck & Claire—Storey & Clark—Powers & Wallace—Chas. Henry's Pets.

MILWAUKEE.

Majestic—"On Fifth Avenue"—Beatrice Morgan & Co.—Ned Norworth & Co.—Roy & Pearl—Beyan & Flint—Dainty Marie—Sylvia Loyal.
Palace—Four Century Serenaders—Yates & Reed—Engle & Marshall—Booth & Leander.

MEMPHIS.

Orpheum—Bee Palmer & Bro.—Joe Laurie—Kenny & Hollis—Geo. Kelly & Co.—Oscar Mirano Trio.

MINNEAPOLIS.

Orpheum—Challen & Keke—Jack Trainor & Co.—Chas. Kenna—"Love Shop"—Lane & Harper—Wm. Brack & Co.—Burke & Betty.

NEW ORLEANS.

Orpheum—Trixie Friganza—Geo. McFarlane—The Ushers—Albertina Rasch—Kennedy & Rooney—Dora Hilton—The Nagys.

OMAHA.

Orpheum—Wastika & Understudy—4 Harmony Kings—Billy Shoem—Dewey & Rogers—"Bits & Pieces"—3 Lordons—Belle Montrose.

OAKLAND.

Orpheum—Spirit of Mardi Gras—3 Weber Girls—Rae E. Ball & Bro.—Hunting & Francis—Dotson—J. & Nellie Olms.

PORTLAND.

Orpheum—Mme. Doree's Operalogue—Dale & Burch—Two Jesters—Magic Glasses—Laurel Lee—Garcinetti Bros.

ST. LOUIS.

Rialto—The Four Fords—Big Jim—Lockwood & Rush—Jas. & Hughie O'Donnell—Frank Hurst—Wilson & Larson.

Orpheum—Roscoe Ails & Band—Nellie Nichols—Solly Ward & Co.—Frank Hurst—Georgia Campbell—Joe Cook—Alexander Bros. & Eve.

SAN FRANCISCO.

Orpheum—Billy Gaxton & Co.—Chas. Wilson—Murphy & White—Cameron Sisters—McCormack & Irving—Hubert Dyer & Partner—Kitty Gordon—Jack Wilson.

ST. PAUL.

Orpheum—Asaki & Taki—Jimmy Lucas & Co.—Follow On—Sidney Phillips—Under the Apple Tree—Swor Brothers—Werner Amoros Troupe.

SIOUX CITY.

Orpheum—Frank Wilcox & Co.—Coley & Jaxon—J. Bos. Johnson—La Graciosa—Selbini & Grovini—De Wolf Girls—Primrose Four—Paul, Levan & Miller.

SEATTLE.

Orpheum—Victor Moore & Co.—Hello Husband—Dancing Kennedys—Goslar & Losby—Patty Reat & Bro.—Olson & Johnson—Jack La Vier.

SALT LAKE CITY.

Orpheum—Musieland—Frank & M. Britton—Joe Melvin—Emily Darrell—McCormack & Wallace—DeKoch Troupe.

SACRAMENTO AND FRESNO.

Orpheum—Barr Twine—Bert Baker & Co.—Leipzig—Willie Hale & Bro.—Claud & Marion—Sabbott & Brooks—Royal Gascolnes.

VANCOUVER.

Orpheum—Barnes & Freeman—Ward & Dooley—Herbert Clifton—Ames & Winthrop—E. & L. Walton—Edith Clasper & Boys—Sistel & Johnson.

WINNIPEG.

Orpheum—Hackett & Delmar—Joe Towle—Fenton & Fields—Tracey & McBride—Lucy Gillette—Three Regals—Old Time Darlings.

F. F. PROCTOR

NEW YORK CITY.

31st Street—Raymo & Rogers—Dennis Sisters—Ellen B. Dwyer—Zardo—Going Up—Wilfred Clark.

Broadway—Henders & Millas—Tooney & Norman—Anderson & Yvel—Ben Bernie—Jack McAniff—Fred Bowers—Hill & Fair.

Regent (First Half)—Jas. B. Carson—Will Oakland—Lyndell & Macy—Sonia & Meroff—Dennis Bros.—Libby Sparrow. (Second Half)—Clark & Bergman—Saranoff & Sonia—Burns & Wilson—Bob Henshaw—Phil Baker—Amorous Sisters.

Coliseum (First Half)—Clark & Bergman—Jean Granesse—Saranoff & Sonia—Bob Henshaw—Amorous Sisters. (Second Half)—Lyndell & Macy—Tony & Norman—Will Oakland—Jas. B. Carson—Alf Lydal's Dogs—Cissie & Blake—Joe Howard Revue.

Fifth Ave. (First Half)—Walters & Walters—Geo. Moore—Fissenger & Co.—Lloyd & Bennett—Mindel, Kingston & Edna—Wilfred DuBois—Pedestrianism—Cissie & Blake. (Second Half)—A. & Leah Bell—Manaux & Rule.

23d Street (First Half)—Jack O'Brien—Christy & Bennett—Adolphus & Co.—Stewart & Mercer—John Butler. (Second Half)—Archer & Belford—Louis & Mitchell—McCarthy & Stenard—A. Havel & Co.—French Refugees—Independent Party.

Harlem Opera House (First Half)—Rich. Keane—Archer & Belford—Clark & Verdi—Nattile Lippard—Bob Bernard—Claremont Bros.—Independent Party. (Second Half)—Tom Allen—Bernard & West—Hank Brown—Aerial St. Onge—Hill & Ackerman.

125th St. (First Half)—Holiday & Willette—Lewis & Mitchell—Jessie Morris—Nellie King—Dewitt Burns & Torrence—Arnold & Lambert. (Last Half)—Larry Reilly—Martin & Goodwin.

58th Street (First Half)—Kartell—Fred & Tom Hayden—3 Martella—Diamond & Brennen—California Bathing Girls—Fallon & Shirley—Ethel Keller Chums. (Last Half)—Irwin & Jane Conley—Nattile Lippard—Jean Granesse—Lorry & Prince—The Gerald's—Cleveland & Fay—Geo. Moore & Girls.

YONKERS.

Chas. & Mad. Dunbar—Irwin & Jane Cinley—Pippino & Perry—Lowry & Prince—Joe Howard's Revue. (Last Half)—Kartell—Diamond & Brennen—Fissenger & Co.—Fallen & Shirley—Fred & Tom Hayden.

MT. VERNON.

(First Half)—Chas. & Madge Dunbar—Rita Gould—Reckless Eve—Martin & Goodwin—Felix & Fisher. (Last Half)—Grace & Ed. Parks—6 Imps & Girl—Gilgely & Lang—4 Mortons.

BROOKLYN, N. Y.

Prospect (First Half)—Grace & Ed. Parks—Thos. E. Shea—Gilfoy & Lang—Myers, Burns & O'Brien—Aerial Smiths—3 Belmonts. (Last Half)—Christy & Bennett—Clairmont Bros.—Pedestrianism.

Greenpoint (First Half)—Hank Brown—John Butler—Larry Reilly—Frank Gaby—Doll & McCarthy—Barnes & Lorraine. (Last Half)—Holiday & Willette—Sylvester Shafer—Van Cello.
Moss Flatbush—Marks Bros.—Vine Daly—Hazel Harrington—Jens of Art—McKay & Ardine—Milt Collins.

CONY ISLAND.

Rendersons—Tip Top Bellas—Frank Sabine & Co.—6 Imps & Girl—Piquo & Fellows—Chappelle & Stinnette.

AMSTERDAM.

(First Half)—Jennier Bros.—Peggy Brooks—Leonard & Willard—Jim & I. Marylin. (Last Half)—Geo. Wheeler—Flager & Malla—Elliot & West—Yip Yapbankers.

ALLENTOWN.

(First Half)—The Philmers—Irving & Banks—Thornton Flynn & Co.—Harry Antrim—Century Girls. (Last Half)—Nanon's Birds—Boyd & King—Monroe & Willard—Hal & Francis—Choy Ling Hee Troupe.

ALBANY.

(First Half)—Capt. Letts Senis—Ed. Cleve—Hal Johnson & Co.—Overholt & Young—Wah Letka. (Last Half)—Marwell 5—Marie Lore—Wah Letka—Bowman Bros.—Texas & Walker.

AUBURN.

(First Half)—Arthur Lloyd—O'Rourke & Adelphi—Howard Smith & Co.—Soman & Sloan—Bernivici Bros. (Last Half)—Adel Bell & Co.—Joe Armstrong—Downing & Binin Sis—Zuhn & Dreiss—The Camerons.

ALTOONA.

(First Half)—Taxie—Bennett & Lee—McFarland & Palace—Ashley & Dietrich—Ella, Rotti & Co. (Last Half)—Roeler & Deau—Halligh & Goss—Denny & Barry—Murray Voelk—Current of Fun.

BINGHAMTON.

(First Half)—Nikko Trio—Stanley & Lee—Lef-Sagwell & Wallace—Tyler & Crolius—Maxine Dancers—Berno & Coulester—Tony & George. (Last Half)—Century Girls.

BRISTOL.

Cordini—Clay & Robinson—Chas. Millard & Co.—That Trio—Paulet & Ray.

CHESTER.

(First Half)—Bill Genev & Walter—Van Bros.—Luck of a Totem—Harry White—Shaw's Circus. (Last Half)—Lockhardt & Laddie—Dunham & O'Malley—Morton & Glass—Ben Meroff & Co.—The Night Line.

CANTON.

Alfred Farrell Trio—Wilson & Kelly—Henry & Moore—Merian's Dogs—Senator Murphy—Hazel Green & Co.

CORTLAND.

Mack & Salle—Stanley & Lee—Ferro & Coulter—Nikko Trio.

CLARKESBURG.

(First Half)—Marr & Dwyer Girls—Hands Up—Mack & Salle—Yachting. (Last Half)—Robert & Robert—Salle & Roubles—Bert Stoddard—Mrs. Gene Hughes.

EASTON.

(First Half)—Nynon's Birds—Boyd & King—Monroe & Willard—Hal & Francis. (Last Half)—The Philmers—Irving & Banks—Thornton Flynn & Co.—Harry Antrim.

ELIZABETH.

(First Half)—The Gerald's—Mabel Sherman—Anderson & Graves—Clara Morton—Four Mortons—Max's Circus. (Last Half)—Allen Florey—Bernard & Scarth—Clark & Verdi.

ELMIRA.

(First Half)—Lynch & Zeller—Louis & F. Berkoff—Roger & West—3 Dolce Sisters. (Last Half)—Jack Howard Trio—Brooks Four—Maxine Dancers.

GLENS FALLS.

Jennier Bros.—Bl. Cleve—Leonard & Willard—Peggy Brooks—Furman & Mel. Maids.

GENEVA.

(First Half)—Larose & Adams—Carlotta & Lewis—When Dreams Come True. (Last Half)—Jim & Irene Marylin—Innis & Ryan—Jimmy Rosen & Co.

GLOVERSVILLE.

(First Half)—Mack & Forest—Innis & Ryan—Edie Tanner & Co.—Frank Bush. (Last Half)—Hamilton & Barnes.

GREENFIELD.

Shelvey Boys—Nippon Duo—Great Howard—Murphy & Lang—Arlis Trio.
(Continued on page 30.)

E. HEMMENDINGER, Inc.

Recognized Jewelers
to the Profession

DIAMOND FANCY RINGS,
BRACELETS, WATCHES,
BAR PINS, PLACQUES,
LAVALIERS, SCARFINS,
WRIST WATCHES.

DIAMONDS

REMOUNTING,
REMODELLING,
RESETTING,
DESIGNS,
SUGGESTIONS.

Goods Reserved on Deposit

Charge Accounts Opened—Cash Discounts Allowed

Tel. 971 John

45 JOHN STREET

New York City

Brooks
THEATRICAL COSTUMERS
Leading Makers of
Stage Attire
For Men and Women
We costume completely musical and
dramatic productions, moving pictures,
acts, revues, operas, minstrel shows,
burlesque, circuses, parades and bands.
143 West 40th St., New York

SWEET MAMMA!
PAPA'S GET
TING MAD
Every Body's Laughing

THIS WEEK'S SPECIAL

10% Discount to the Profession

CUSTOM MADE
WOVEN MADRAS

SHIRTS \$3.95

COLLAR TO MATCH
WITH BUTTON CUFFS
VALUE \$5.50

SPECIAL AT

NECKWEAR SPECIAL \$1.00

KRAMER'S MEN'S SHOPS

NEXT TO THE PALACE THEATRE (1560 BROADWAY)

Great News!

DIRECT FROM HEADQUARTERS TO THE PROFESSION IN GENERAL

Happy Tidings!

THE FAMOUS
STANDARD

H & M

THEATRICAL
TRUNKS

Made by the Herkert & Melsel Trunk Co. of St. Louis

CAN NOW BE BOUGHT IN NEW YORK CITY

Samuel Nathans
Sole Agent

Mail Orders Filled.

TIMES SQ. SECTION

Dealers in Trunks—All Makes—All Styles—All Sizes—for the Profession.

531 SEVENTH AVE., N. Y. C.

For H & M Trunks
in the East

F. O. B. New York.

BET. 38th AND 39th STS.

DAVE MANLEY "LEAVE THE HALL"

A POLITICAL MONOLOGUE

There are two kinds of ROAD SHOWS. One is a blessing, the Other is a Curse. Mine is a ?
LEW CANTOR—IRVING YATES—Directors

FOR SALE, A POPULAR THEATRE "ORPHEUM"

Fully equipped. Modern stage. Seating capacity, 1,000. Two lots, each 50 by 115. Estimated value, \$50,000. Intend to sell at \$30,000. Sealed bids with 5% certified check will be opened December 10th next. Right reserved to reject any or all bids. Address MANITOWOC TURNER OPERA HOUSE CO., in care of Ed. S. Schmitz, 905 S. Eighth St., Manitowoc, Wis.

JACK GREGORY AND CO. in "NOVELTY LAND"

Jack Gregory. The originator of the ELECTRICAL HOOPS. Also the DRUNKEN HOOPS, the SHIMMY HOOPS, the DISC-FRINGED HOOPS. Jack Gregory, Mgr. and Owner of the best Juggling Act in Show Business. WORKING FOR MR. LOEW. THANKS

ARRESTS IN CHICAGO MURDER

CHICAGO, Nov. 22.—The mystery surrounding the death of Maree Ramey and Lillian Thompson, the two actresses found murdered in Grant Park early last Sunday morning, has been partly unraveled by the police.

Several important links, however, in the chain of evidence which the police have piled up during the past week are missing. More than fifty detectives are working on the case.

The most important development since the tragedy was first reported by a mysterious telephone call, was the arrest of three men who admit they were with the women part of the evening, and that they are the ones who left the unconscious pair in Grant Park. This, however, does not explain the mystery. There still remains the question of the identity of the three men with the girls earlier in the evening, and who, it is believed, gave them "knock-out drops."

The arrest of the three men was brought about by a former policeman. He was informed by a friend that a car in a garage bore signs of a wild party. Inquiry developed that it had been out Saturday night. The driver, a man named Harris, was questioned and confessed that he had been in the party with the women. He said both he and his companions wanted to tell all.

The story told by the men, while far from satisfactory, coincides with that of witnesses. They claim they picked the women up after a round of cheap saloons and drinking places. The women were intoxicated, they say. Finally, after considerable argument, the women agreed to enter the car.

The chauffeur and the two men, who admit they took the women to Grant Park and there threw them out, say the pair got boisterous. This fits in with the testimony of witnesses who saw a car careening through the streets, with men and women fighting inside.

A point which remains to be cleared up, however, and which is giving the police considerable difficulty, is the presence of cockle burrs in the hair of both women. There are no burr patches in Grant Park, which leads to the conclusion that the women were attacked earlier in the evening in some lonely field on the outskirts of the town.

Another arrest of importance was made last Saturday night when James McCarthy was taken into custody, believed to have been one of the girls' three companions of earlier in the evening. It is said he boasted to friends that he was with two actresses the night of the crime, on a wild party. It is said that he borrowed \$5 before going out Saturday evening, and that he returned with \$90. His face was said to have been cut in several places also. Both the girls, the police say, had a quantity of money on their persons before they were murdered.

Herbert McCarthy and James C. Meeks, stage electricians from the Jane Cowl show, "Smilin' Through," with whom the girls were living, are still being held under \$3,000 bail. They are to be prosecuted under a statutory charge.

KEITH ESTATE APPRAISED

A. Paul Keith, who died in Boston October 30, 1918, left a total estate of \$2,633,151, the appraisal of which was filed last Saturday by the deputy state comptroller.

The principal beneficiaries are Mrs. Malvina McFarland, \$25,000, and her daughter, Ethel H. Holmes, both of Boston, \$10,000; Rev. C. A. Finnegan, of Groton, Mass., and Dr. J. Foster Bush, of Winchendon, Mass., \$25,000 each.

The following received shares in the B. F. Keith Theatre Company: 25 shares to Edward F. Albee, of New York; 80 to Walter P. Cooke, of Buffalo; 80 each to Maurice Goodman and E. M. Robinson, both of New York; 80 to Robert G. Larsen, of Boston, and 165 to John J. Murdock, of Larchmont. These men received equal shares in the real and personal property of the decedent in the Bijou Theatre, Philadelphia, and the decedent's interest—with Edward F. Albee—in the theatres in Montreal, St. John, N. B., Lewiston and Bangor, Me., Manchester, N. H., goes "to my friend," Edward F. Albee.

To the class fund of 1901, Harvard, \$25,000 is given, to be paid on the twenty-fifth anniversary of the class. Half of the residue goes to Cardinal William O'Connell, of Boston, and to Harvard College. Each of the following received \$10,000: Agnes Gibbons, of Long Island City; Mary D. Gibbons, same address; the children of Austin Gibbons, of Chicago; Harriet D. Gerould, of Springfield, Mass.; Ethel H. Holmes, of Boston; John C. McCall, of New York, and John J. Murdock, of Larchmont.

BECK'S DAUGHTER AT RENO

SAN FRANCISCO, Nov. 19.—Mrs. Helen Beck Hoffman, wife of Howard Hoffman, New York stock broker, and daughter of Martin Beck, head of the Orpheum Circuit, has established a residence at Reno, Nev.

Mrs. Hoffman arrived at Reno three weeks ago accompanied by her father and a woman companion. She registered at the Riverside Hotel in the Nevada city, while her father came to San Francisco on business.

ROYSTER OUT OF LA SALLE

CHICAGO, Nov. 21.—Nat Royster has been succeeded as manager of the La Salle Theatre by Fred Stewart, treasurer of the house for the past two years. Royster is to take charge of the Fokine and Fokina tour for Comstock and Gest.

PRINCETON ACTORS REHEARSING

PRINCETON, Nov. 19.—"They Never Come Back," this year's Princeton Triangle Club show, will appear at the Waldorf-Astoria Hotel, New York City, on December 18, playing two performances, matinee and evening.

EQUITY SIGNS LEASE

The Actors Equity Association last week signed a lease for the building that houses the Chorus and Motion Picture Sections at 227 and 229 West Fifty-first, for ten years, from S. Osgood Pell and Co.

EDDIE CANTOR'S SENSATIONAL HIT MARGIE

Going faster than a cyclone

Great doubles and extra comedy choruses

WATERSON-BERLIN & SNYDER COMPANY

STRAND THEATRE BUILDING, 47th Street and Broadway, New York

MAURICE ABRAHAMS, General Professional Manager

FRANK CLARK, Mgr., 81 W. Randolph St., Chicago, Ill.

ORCHESTRA NEWS

DIXIELAND BAND IS BACK

The original Dixieland Jazz Band is back in America after a successful year and a half engagement in London where it appeared under the managements of Albert DeCourville and the Messrs. Mitchell and Booker.

The band is now under contract with Paul Salvin and are appearing nightly at the Follies Bergere (Winter Garden).

The Dixieland Band were the first to introduce the new song hit "Margie" which was composed by their pianist J. Russell Robinson.

MONTANI AT CAMP MEADE

Tony Montani, formerly an orchestra leader at Indianapolis, Ind., is now at Camp Meade, Md., where he occupies the post of Development Specialist of Recreational Music. Montani, whose headquarters are at Camp Meade, spends but a few months of the year there but travels about visiting the various camps, finding the musical soldiers and fitting them with instruments and forming bands and orchestras.

HICKMAN COMING EAST

Art. Hickman, the San Francisco leader who with his orchestra played a successful engagement with the Ziegfeld "Follies" and is now back home, is to return to New York if one of the big hotels can prevail upon him to accept an engagement for the winter.

Hickman revolutionized dance orchestral playing in New York and at present with his orchestra could command almost any salary figure.

NEW SYMPHONY MEMBERS

The following musicians have recently been added to the list of Boston Symphony Orchestra members: R. Burgin, H. Bergen, V. Hamilton, R. Tapley, L. Reed, R. DelSordo, S. Barozzi, H. Reidlinger, L. Gorodetzky, M. Devilles, C. Knudsen, E. Hoffman, L. Artieres, S. Gerhardt, M. Kluge, L. Demetrides, H. Girard, J. Landendoen, L. Marjolle, P. Mimir, W. VanderBerg, A. Rettberg and C. Lencke.

LA ROCCA GETS A PRESENT

D. Jas. La Rocca, leader of the Dixieland Jazz Band, last week was presented with a beautiful gold cornet by the Frank Holton Co. La Rocca introduced the Holton saxophones in England and has played the Holton cornet for years. With his new instrument La Rocca is producing some of the weirdest jazz effects imaginable.

MERLE EVANS SIGNS CONTRACT

Merle Evans, band master with the Ringling Brothers circus last season, is now leading an orchestra in Wichita, Kansas. Last week he re-signed with the Ringlings and next season will again have charge of the music of the big circuit.

GOLDMAN AT PARAMOUNT

Alfred R. Goldman is now leader of the forty piece orchestra at the big Paramount theatre in Chicago. This house is on the Lubiner and Tunz circuit and has one of the finest orchestras in all Chicago.

EARL FULLER TOURING

The tour of Earl Fuller and his orchestra has been extended and he is now in the Middle West. Fuller is appearing at clubs and at high class dance halls and is scoring a big success.

WHERE IS HARRY E. COLE?

The secretary of the St. Louis, Mo., Musical Union is anxious to locate Harry E. Cole, formerly bandmaster with the Human Brothers Carnival Shows.

"RAGAMUFFIN" READY

The Oliver Ditson Co. of Boston has just released for orchestra leaders a novelty fox-trot number called "Ragamuffin."

JACK RENNARD IN NEW YORK

Jack Rennard, leader of the Westminster Hotel orchestra of Boston, is in New York hearing the various organizations in the Broadway resorts and incidentally refusing a number of attractive offers to take charge of orchestras in this city.

SHORTS SUPPLIES LEADERS

The big demand for orchestral selections is responsible for a new business in the line of music. Warren Shorts with an office in the Capitol theatre supplies leaders throughout the country with orchestras, separate parts, etc., irrespective of where or by whom published and can furnish comparatively unknown publications with dispatch.

INCREASING OFFICE SPACE

Abe Holzman, manager of the orchestra department of Jerome H. Remick & Co., is increasing the office space devoted to his department. In addition to taking another large room a big safe for holding the leaders' name stencils is being installed.

The big Remick orchestra leader list now consists of over ninety thousand names.

PERSHING LEADER IN BALTIMORE

Capt. Louis H. Fisher, formerly leader of Pershing's own band in France, is now at his home in Baltimore, Md., where he is conducting an orchestra and is doing a large part of the society work.

Fisher's father is one of Baltimore's veteran leaders and has for years been in charge of the orchestra at Ford's theatre.

WHITEMAN WRITING SONGS

Paul Whiteman, leader of the orchestra at the Palais Royal, has written a number of popular songs which will be released by one of the big publishing houses within the next few weeks. All of the numbers have been tried out by the Whiteman orchestra during their nightly concerts.

EPSTEIN AT THE MAJESTIC

Phil Epstein, for years leader at Kemper's Little Rock, Ark., theatre, is now at the Majestic, the vaudeville house.

Epstein was for years a vaudeville leader and for a time acted as general musical director of the Interstate Circuit.

25 YEARS IN BURLESQUE

Of the few remaining leaders of the burlesque theatre orchestras of twenty-five years ago Eddie Mueller of Miner's Newark and Al J. Stoessel of the Standard, St. Louis, are shining examples. Each has been in the same theatre for over a quarter of a century.

McALPIN LEADER SUED

Ernest Hussar, Hungarian Gypsy violinist in the grill room orchestra at the Hotel McAlpin, is defendant in a suit for separation brought by his wife. In her application for alimony she says that Hussar's income from the McAlpin alone is more than \$10,000 a year.

KAPLAN ENLARGING ORCHESTRA

Dave Kaplan, leader at Churchill's, is to enlarge his orchestra early in December. At that time a revue is going into the restaurant and a solo singer will be heard in connection with a nightly orchestral concert.

MORGENROTH IN NEWARK

George Morgenroth is now leader of the orchestra at the Rialto theatre, Newark, N. J. Morgenroth has a symphony organization of fifteen men and is specializing in the playing of the classics with an occasional popular selection.

HIGHLANDERS' BAND ENGAGED

The Royal Scotch Highlanders' Band has been engaged to appear for the winter season at Orlando, Fla., this year. The season is to be for ten weeks.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12 and on 32-33)

GUS EDWARDS REVUE

Theatre—Palace.

Style—Revue.

Time—Thirty minutes.

Setting—Specials.

The act opens on a drop picturing Times Square looking toward 47th Street, showing the various lights and signs of Broadway. Edwards sings a song about the shows in town and the lights of Broadway while girls representing the shows named and attired lavishly and daringly, come on and pass in review, as "the passing show." Then comes a number led by Hazel Furness, accompanied by eight of the girls, attired in abbreviated costumes with bells affixed to their bodies so that when they move the bells jingle. The number is called "The Dinky Jingle." Chester Fredericks and one of the girls then did a soft shoe dance that was a hit, due to the work of Fredericks, a wonderful child dancer.

The next number, set in a garden, served to introduce several of the girls gown to represent various flowers named. With Edwards, they sang a song called "The Lucky Day I Found You."

Chester Fredericks then offered an eccentric drunk dance a la "Granville" billed as such, earning an encore with it. The last number is a street scene, downtown, and several old time favorites are introduced by means of choruses and appropriate gowning. In this bit, again, Fredericks outshone all the others with a Russian dance that is, in the parlance of everyday folk, a corker. The act is well gown and nicely staged, but a trifle too long and would bear cutting. It is evident that Edwards had built the act around his newest "child wonder" and that the remainder of the company is only secondary. The act should please if cut in the proper place. The abundance of vocalism also affects its reception. All in all, a very good revue, as those things go. S. K.

MAE MELVILLE

Theatre—Proctor's 23d St.

Style—Singing.

Time—Twelve minutes.

Setting—One.

Mae S. Melville has little to commend her as an artist and, at this house, went terribly flat. She makes her entrance before a drop in one, wearing a champagne colored cloak over a pink evening gown. In her first number she proved that she had little vocal ability, and was also lacking in the essential personality to get her stuff across.

After removing a coat, Miss Melville follows with a published number, and then a song in Jewish dialect. These were rendered without any ginger and as if it mattered not much to her whether they went over or not as long as she got through with them. A closing number in which Miss Melville told of how she had been forced onto the stage and concerning different men she had met, was rendered. J. Mc.

CAPPELLE AND WALSH

Theatre—Keith's Jersey City.

Style—Songs and comedy.

Time—Twelve minutes.

Setting—One.

These girls sing five songs, every one of which is either Italian or Irish, and wind up with a medley of both. They have fair voices, and do the character bits connected with their numbers well enough, but make the act appear very small time by interpolating some poor, witless dialogue. They did very well in this house and are reasonably sure to duplicate with similar audiences. If they cut down their songs to four and worked in some new clever material, the act would profit. The numbers they are at present using are more or less hackneyed, and it wouldn't do any harm to select a couple that haven't been the standbys of the last decade. J. H. H.

ROBERTS AND VOGEDING

Theatre—Royal

Style—Sketch

Time—Fifteen minutes

Setting—Three

"Blindfold," a one-act comedy adapted by Rupert Hughes from a play by John Oliver Hobbs, opened at the Royal with Florence Roberts and Frederick Vogeding in the principal roles. It is a well written playlet differing from most other offerings of its kind in that it has the quality of unity, which carries its theme without flagging.

The plan is based on a woman's flirtation at a dance, indulged in to arouse the jealousy of her husband, a Dutchman whom she met and married in France during the war and whose affection she thinks she is losing. The man with whom she has carried on the flirtation finds a house key which she lost in the ballroom and enters her home before her arrival from the dance. He insists that she ought to pay him for being a stool, just as she would a lawyer who has helped her out of a difficult position. While they are arguing the matter out, her husband arrives and she hurriedly sends the other man into her bedroom.

Much to her surprise, her husband insists on seeing her before retiring, and she finds it impossible to get him out of the room, as the latter seeks to tell her how badly he has felt about her flirtation and how much in love he still is with her. Everything has been settled when he decides he wants to get a book of poems from her room. To prevent herself from being compromised, she asks him to let her blindfold him in order to see how well he remembers where he left the book. He agrees and, blindfolded, starts for the door of the room as the other man begins to slip out of it. Before he can get out of the way, however, the husband reaches out and grabs him around the throat. His wife drags him off and rushes the near victim out of the house. Her husband is naturally furious at first, but finally believes her explanation, thus maintaining vaudeville's finest traditions and they make up in about three minutes flat.

Both principals of the cast offer high grade performances and though this play doesn't descend to the usual applause winning tricks typical of most acts of this kind, it has honest merit in both material and the work of the cast. J. H. H.

BARNES AND LORRAINE

Theatre—Harlem Opera House.

Style—Songs and comedy.

Time—Fifteen minutes.

Setting—Special, in one.

A drop representing a side-tracked Pullman car in a railroad yard makes an interesting opening. The man is seen on a ladder cleaning one of the windows of the car. A young lady ducks her head out of an adjoining window. Some good dialogue follows, and then the girl sings a published number, which went over very nicely.

The man, who is doing an Italian impersonation, then returns and does the most effective work in the act. A great deal of their material is new, and they manage to put over the rest without much trouble. The man has good stage presence and a contagious smile, while his partner is blonde and winsome.

One of the lines he uses with uproarious results is this: "Woman is like spaghetti—just when you think you got 'em, she's a-slip away!"

They close on a small handcar, with a duet that was well rendered. They took five solid bows. J. H. H.

SWEET MAMMA!
PAPA'S GET
TING MAD!
Every Body's Mamma!

AT LIBERTY FOR NEXT SEASON

EDGAR BIXLEY

VERSATILE MUSICAL TRAMP COMEDIAN. One of the big hits of BILLY WATSON'S PARISIAN WHIRL.

This week HURTIG and SEAMON'S

P. S.—Either circuit, they are both two a day.

Next week EMPIRE, BROOKLYN

Thanks to Mr. Marion and
Others for Offers**TOM HOWARD**Producing for B. F. Kahn,
Union Square TheatreThe
Campbell
Kid**EDNA KNOWLES**Soubrette of
Herk and Pearson's
Hits and BitsPRIMA DONNA
STEP LIVELY GIRLS
LATE OF A. E. F. IN
FRANCE AND GERMANY**LOUISE CARLYLE**PERSONAL
DIRECTION
EMMETT
CALLAHANSOUBRETTE
PARISIAN.
WHIRL**TRIXIE "PATSY" AYERS**DIRECTION
GEO. M. KING
and
HARRY BESTRY

INGENUE

MYRTLE ANDREWSBROADWAY
BELLESAUSTRALIAN
SONGSTRESS
PRIMA
DONNA**LILLIAN ROCKLEY**PAT
WHITE
GAIETY
GIRLSYES, I'M
NEW TO
BURLESQUE**GLADDIE RILEY**WITH
POWDER
PUFF REVUESOUBRETTE
SPEEDING
ALONG ON
THE AMERICAN
CIRCUIT**BETTY PALMER**THIS WEEK
ENGLEWOOD
CHICAGODOING
DUTCH**KARL BOWERS**WITH THE
SOCIAL
FOLLIES
DIRECTION
ROSEHM &
RICHARDSWITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY

WHITE AND ULIS"IN A
LEAGUE OF
SONGS AND SMILES"VERSATILE
SOUBRETTE
AND

MARGY

MYERS and KNISE

TID BITS OF 1920

Direction—IKE WEBER

NETTIE

INGENUE
THE
WHISTLING
GIRLYARD
AND
A HALF
OF
SPEED**WEE MARY McPHERSON**SOUBRETTE
KAHN'S
UNION SQUARE
THEATRESOUBRETTE
DIRECTION
ARTHUR
PEARSON**PATTI MOORE**WITH
STEP
LIVELY
GIRLSPRIMA DONNA
OF CLASS
SINGS IN
SEVEN
DIFFERENT
LANGUAGES**Lucille Rogers**AT NATIONAL
WINTER GARDEN
VOICE
PERSONALITY
AND
LOOKS

BURLESQUE NEWS

(Continued from Page 14)

TOM HOWARD PUTS
SHOWS OVER AS WELL
AS PRODUCING THEM

Tom Howard is surely a success as a producer, but we doubt whether, if the shows he produces were staged without him handling the principal comedy role, they would go over as well as they do. We have seen many of the bits he has given at Kahn's Union Square in other burlesque shows but they never go over as well as when he is working in them. Howard is a comedian from his toes up and can get laughs where others fail.

Howard called the first part last week "The Isle of Dreams" and it opened with a ballet to the strains of Springtime music and with the chorus participating. On Howard's entrance, he was greeted by hearty applause and he has, evidently, made himself popular at this house. His eccentric "boob" character fitted in nicely and he was uproariously funny throughout.

Eddie Welsh, in his white linen suit, as a councilor, portrayed the part well. He read his lines in good form also.

Gus Flaig, as a motion picture director from New York, was seen to advantage.

Helen Adair, looking sweet in the prima donna role, was in fine voice and took a number of encores with her "Avalon" number, which was artistically staged. She wore some beautiful gowns and also did nicely in the bits.

Laura Houston, who opened at this house last week, went over with a bang. She is a dashing shapely little blonde and a soubrette who is full of life. She dances cleverly and can read lines. Kahn has a good woman in her.

Hattie Beall injected a lot of pep into "Gimmie the Shimmie," a number she worked up in fine shape. Near the finale of the first part, she offered a Spring dance she did on the Columbia Circuit last season and was awarded a big round of applause for her efforts. She danced gracefully and was a success.

Mae Dix was in several scenes, doing nicely. She also put the "Jazz Vampire" over for several encores. She wore a long evening dress in this number, in which she

looked better than anything we have seen her in for a long while.

The "Butterfly" bit pleased as given by Howard, Flaig and Miss Dix.

Howard and Welsh worked up plenty of comedy with the "crayon" bit.

The "Elopement" bit was amusing as Howard, Welsh, Flaig and Miss Adair did it.

"The Love Hospital" was the title of the burlesque, which was crowded with comedy situations.

Kahn has made several more changes in his chorus and added a few more good looking girls. They all worked nicely in the numbers, which were prettily staged. The scenery, although only in two sets, would do credit to any road show.

The house was crowded last Tuesday afternoon with many standing in the back.

"TEMPTERS" STAGED
AND COSTUMED IN
SPLENDID STYLE

Lew Talbot's "Tempters," at the Star last week, was a pleasing entertainment. It had good principals, funny comedians, catchy numbers and pretty wardrobe.

There were five scenes in the first part and one in the burlesque. The interior of a Chinese joint, the third scene, stood out above the others from an acting standpoint. The burlesque was the best comedy scene. "A Trip to the Moon," the closing scene of the first part, was attractive from a scenic and electrical standpoint, every little detail being carried out. It left a good impression.

Bert Bertrand and Manny Koler are the comedians. Ted Quirk, Leo Zorn and Fred Quick are doing bits. Ted Quick made a fine Pasha. Brad Sutton worked straight and did a good dope.

Percie Judah, a shapely and attractive prima donna, Gertrude Ralston, a dandy straight woman, and Anna Fink, a winning soubrette, all displayed beautiful costumes. Talbot has a good looking chorus and the girls work nicely. He has costumed them prettily.

The "Tempters" is a good show and Talbot has staged it in such a manner as to make it fit in nicely on this circuit. SID.

MAE SANTLEY

The Lightning Soubrette

WITH "KEWPIE DOLLS"—HARRY HASTINGS, OWNER—
AT THE GAYETY, NEWARK, THIS WEEK

FRANK PENNEY

HEBREW COMEDIAN—WATCH MY SMOKE

IN HARRY HASTING'S "KEWPIE DOLLS"

AT THE GAYETY, NEWARK, ALL THIS WEEK

BERTHA STOLLER

INGENUE

BIG WONDER SHOW

IRENE LEARY

INGENUE

L. R. KIRK'S BEAUTY TRUST

STARS OF BURLESQUE

JACK CALLAHAN

MYSTERIOUS TRAMP

PRINCIPAL COMEDIAN

WITH
GOLDEN
CROOKS

FIRST SEASON
IN
BURLESQUE
WATCH ME

JOE YOUNG

DOING COMEDY,
WITH
SWEET SWEETIE
GIRLS

JUVENILE
AND NUMBER
PRODUCER

DIRECTION
IKE WEBER

EDDIE LLOYD

KEEPING
OUT OF
TROUBLE
WITH
BATHING
BEAUTIES

IN OUR
SPECIALTY
"FUN AT THE
BOX OFFICE"

BILLY NOBLE & BROOKS REGINA

WITH
FLASHLIGHTS
OF
1920

FEATURED
COMEDIAN
WITH
BERNSTEIN AND
GALLAGHER'S
BATHING BEAUTIES

JACK HUNT

SEASON
1919-1920
1921-1922
1923

CHIEF
MISCHIEF
MAKER
SKATING
AROUND
AMERICAN CIRCUIT

FRED REEB

Principal Comedian
Eddie and Tom Sullivan's
"Mischief Makers"

HEBREW
COMEDIAN
DOING
FINE
WITH

JACK LA MONT

BERNSTEIN
AND
GALLAGHER'S
BATHING
BEAUTIES

HAVEN'T A
MINUTE TO
MYSELF
WITH

JIM HORTON

ROSE SYDELL'S
LONDON BELLES
THIS SEASON.
GET ME?

PRINCIPAL
COMEDIAN
DIRECTION
IKE WEBER

HERBIE GLASS

WITH
SOCIAL
FOLLIES

THE CHRISTMAS ISSUE

of

The New York Clipper

Will Be Issued Early in December

A display announcement in this number will be read by managers, agents and producers the country over. Everyone interested in the show business is interested in the CLIPPER. That's why CLIPPER advertising pays.

It is not a question of "Can I afford to be in it?" But "Can I afford not to be in it?"

Early receipt of advertising copy guarantees a good position.

Send in Your Copy NOW

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Lee Kraus, of Horwitz and Kraus, is in Chicago.

Doyle and Dixon were added to the cast of "Hitchy-Koo" on Monday night.

Eddie Cantor has resigned from the Council of the Actors' Equity Association.

Claude Miller is stage manager of the Park Players, now appearing in Manchester, N. H.

Prof. Armond is exploiting his "The Fall of Rheims," in the outlying theatres of Chicago.

The Lampinis open for a tour of the big time at Quebec on December 6th, presenting several new effects.

Joe Gonyet, formerly manager for Will Morissey, has been made manager of the "Katzenjammer Kids" show.

A. H. Woods in January is to put into rehearsals a new play by Somerset Maugham dealing with life in the Orient.

Stanley James, manager of the Park Players, appearing in Manchester, N. H., has purchased a home in that city.

Florence Walton has contracted with the Shuberts to fill an engagement at the Winter Garden in a featured number.

Edith Hallor has been placed, through Tilden-James, with E. Ray Goetz' "Here and There," opening in Springfield this week.

Jack Gibson is doing the part of "Dopie Dan" in the "Hip Hip Hooray Girls," a new part in a scene recently injected into the show.

Betty Denison, of the Billy Hart act, will rejoin it next Monday, having recovered from an operation at the West Side Hospital.

Del Lawrence and Velma Steck, stock players, who recently closed in Sacramento, Calif., will organize a company for Phoenix, Ariz.

Janet Malbon, opera and concert singer, was married to Fred N. Bigelow, secretary of the State Market Commission, in San Francisco, last week.

Charles Yule has become a member of the Alcazar Stock Company, San Francisco, and made his first appearance as J. T. Bates in "The Cave Girl."

Asa Cummings, manager of the "Whirl of Mirth," who has been ill at his farm, "Rainbow End," in Florida, rejoins the show in Philadelphia next week.

Frank Gillmore, executive secretary of Equity, has been appointed by Samuel Gompers to sit on the A. F. of L. committee for the United Hospitals Fund.

Dolores has been engaged by Flo Ziegfeld, Jr., for a part in the supporting cast of "Sally in the Alley," jointly starring Marilyn Miller and Leon Errol.

Frank Darien, formerly with the Fulton Stock company, Oakland, Calif., will play in Kolb and Dill's revival of "The High Cost of Loving" this year.

Billy Hart opened for a tour of the entire Loew Circuit last Monday. He will make the Southern and Western trip after four weeks in and around New York.

Frank Juhaz, sleight of hand artist and comedian, returned to New York last week after a forty week tour of the Loew time and is now booked around New York.

Rupert Drum, character man, recently a member of the Republic Stock Company, and Frank Bonner, character comedian, have been engaged by the People's Theatre, Sacramento.

Fanchon Lewis has closed a four week season as leading lady at the Majestic Theatre, San Francisco, being succeeded by Florence Printy, who formerly played the ingenue parts.

Captain George Smithfield, who produced musical comedies for the Second Division overseas, is now with "Pitter wyn Theatre on December 3.

Michio Itow, the Japanese dancer, and Madame Sobia Sorova, the Russian interpretative artiste, will appear at the Selwyn Theatre on December 3 in the first of a long series of recitals.

Fred Stone will be star of the performance to be given at Mechanics Hall, Boston, Sunday evening, December 12, in behalf of the Children's Hospital and Convalescent Home of Boston.

Thomas E. Conway, who, several years ago, was manager of the Gayety Burlesque Theatre, Montreal, has been appointed manager of the New Belmont Theater, which opened Nov. 20 in that city.

William Moltenbray, musical director of the Marcus Comedy Company, is spending a few weeks' vacation owing to injuries sustained on the train and expects to rejoin the company in two weeks.

Buster Sanborn's birthday was celebrated last Friday night with a theatre party at Kahn's Union Square, followed by a chicken dinner at the Cafe de Sole, both tendered by her friends in the show business.

W. J. Dwyer has been appointed manager of the Shubert Central Theatre, Chicago, succeeding C. H. Burke. Dwyer has been in Washington, but, prior to that, had been identified with the Columbia Theatre, Chicago.

Mr. and Mrs. Johnny Baker were in New York last week for a brief visit. Mr. Baker will open a new hotel, now being built for him by Denver capitalists, near the site of Buffalo Bill's tomb on Lookout Mountain.

Fay Courtney, Chief Os-Ko-Mon, Princess Wasula, Del Marie, Margot Raffaro, Jack Sheehan, Eddie Malden and Lada and his Louisiana Five are in the cast of the new revue which opened at the Winter Garden, Chicago, last week.

"HITCHY" HAS A GHOST

Raymond Hitchcock obtained a lot of publicity last week through the "discovery" of a ghost in his new home at 410 West 24th street. The dailies went to it hard and last Sunday night "Hitchy" arranged with the ghost to parade itself. "Hitchy" ballyhooed the apparition in a little speech to the assembled group of friends and newspaper men.

"Now friends," he began, "you all know that I have never tasted a drop of intoxicating liquor in my life, and so I am sure that you will believe me when I tell you that I have heard a strange thumping as if some heavy person were walking down my staircase. Now, I don't claim this is a ghost. Maybe it is something like wireless telegraphy or a kind of disturbance in Jersey that my house happens to receive. I've never killed anybody and it can't be the spirit of a murdered man which haunts this house because the only murder I ever got away with has been with the public."

"Take the other night for example. As I was lying in bed, an elderly gentleman cat with absurdly large jowls sat on my bed and then disappeared suddenly. Then, only last night I felt a hand caressing my head and—

"A voice say: 'Is this a nut?' interrupted Karl Kitchen, who, in spite of his connection with the publicity end of "Hitchy-Koo," absolutely confirms Hitchy's reports about the strange phenomena.

At this point in the proceedings, Dr. Hereward Carrington, noted psychic investigator who has written some remarkable fiction around his experiences, arrived, along with a very ample lady whom he introduced as a reliable medium who could be depended upon to identify the ghost if he, she or it, put in an appearance. With this authoritative assurance, the assemblage listened with great interest to a few remarks by Dr. Carrington on haunted houses. He said that he firmly believes that haunted houses do actually exist and cited some striking instances to give weight to his conviction.

Mrs. Campbell, the medium, on being introduced to the guests, said that she had just come from Carnegie Hall, where she had conducted a very large meeting and that she would be compelled to rest for a while as he exertions had tired her. Hitchy offered to show her his room so that she might have the opportunity to absorb some of the "atmosphere" of the place. This, he said, would doubtless help her to get on speaking terms with the ghost. She accepted his invitation and returned in a little while, apparently receptive to this exceedingly formal spook, who would not intrude until there was someone who could receive him, her or it, properly.

However, when some twenty minutes had passed and the medium had failed to discuss anything more than the high price of shoes and the cheap mixtures passed out for wool and other subjects rather re-

moved from the spiritual plane on which a psychic soul usually revels, several reporters who had an important engagement of a less spiritual nature asked "Hitchy" about the delay. He smoothed the cow's lick on his troubled brow and explained sotto voice that the medium had balked on account of the manner in which she had been questioned by one of the newspaper men, whose belief in her powers was even less than skeptical.

At last, however, the room was darkened and the lady rose to begin the seance. Harry Houdini sat on the floor in a distant corner of the room, solemnly twiddling his thumbs, while "Hitchy" sat at the piano in another corner looking as if he was trying to memorize a new line. On one of the sofas snuggled Francine Larrimore.

The most important looking person in the room, however, was a bald headed scientist from Washington who did not seem at all fatigued after two hours of spirited attacks on innocent persons.

The medium then asked "Hitchy" to give her something that he carries with him. He handed her a gold pencil. She then said that she saw a large, florid presence around Hitchy's head. Did he remember anyone whose description resembled that? Yes, he did. Diamond Jim Brady, who had once given him that very pencil. The chorus chanted, "Wonderful!"

She then tackled another man, whom she seemed to be missing out on completely. She finally asked him whether his father was a colonel. No. Surprising! There was some old man whose spirit was hovering about him who was a colonel. Well, he once was acquainted with an Admiral. Did he wear gold insignia on his shoulders? Why, yes! Well he probably wasn't a colonel after all but an admiral. Still wonderful, but getting very weak.

Miss Larrimore was asked whether Australia had entered her life lately. Yes! Just five days ago she received an offer to go down there but had turned it down on account of ties of affection in the U. S. Astonishing!"

The medium then said that she could get into touch with no more spirits that night. Her power had petered out for the evening.

During the seance, a hollow tapping could be heard coming from the stairway. No one seemed to be paying any particular attention to it. The ghost on whose behalf the crowd had been gathered had been entirely forgotten!

And thus ended the party as far as spooks were concerned, refreshments taking the place of the Guest of Honor as the chief topic of interest and really making much better food for thought.

CENTURY REVUE OPENS 29TH

"The Century Midnight Revue" will open at the Century Promenade on November 29, succeeding "The Midnight Rounders," which goes on tour next week,

!TRUNKS!

FOR THE THEATRICAL PROFESSION

For several years we have been catering to the performers with TRUNKS, which we know and feel is something YOU must have that WILL STAND THE ABUSE of the baggage man.

Trunks That Are Purchased Here Are Trunks That You Can Depend On
OUR IRONCLAD GUARANTEE Means Protection at All Times

ONE OF OUR SPECIALS:
Full size wardrobe, size 24x22x45. Has 12 hangers, five large, roomy drawers; shoe pockets, laundry bag. Reg. \$56. At \$35.00

TRUNKS REPAIRED, CALLED FOR AND DELIVERED

Strand Luggage Shop

The Luggage Shop with a Conscience
603 SIXTH AVENUE, BETWEEN 39th and 40th STREETS
Formerly 1573 Broadway, Strand Theatre Building

SWEET MAMMA!
(PAPA'S GETTING MAD)
"Every Bit a Mills Hit"

MADISON'S BUDGET No. 17

My greatest book of comedy material, containing a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and for male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price ONE DOLLAR. MADISON'S BUDGET PUBLISHING CO., 1052 Third Avenue, New York.

Broadway Is Encoring

GYPSIANA

The Irresistible FOX TROT

A Nation Wide Success

Hear It

Get It

Coming Bye-Bye Land - A Beautiful Lullaby -
Chas. E. Roat Music Co. Battle Creek Michigan



After the Play

When you have had supper and are ready to turn in for the night, take

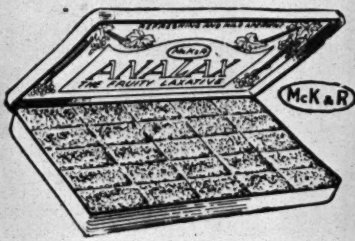
ANALAX

The Fruity Laxative

Attractive little pink pastilles—in a neat tin box—that look and taste like candied fruit. As effective in a gentle non-gripping way as castor-oil.

At all druggists and dealers

McKESON & ROBBINS, INC.
Manufacturing Chemists, Established 1823
91 Fulton Street, New York



HIRSCH'S A MILLINERY SHOP OF QUALITY

169 West 47th Street
Columbia Theatre Building, New York

LADY DAINY BEAUTY PARLOR

Hair Dyeing and Bleaching, Theatrical
Hair Goods, Marcel Waving, Manicuring
FACE AND SCALP TREATMENT
113 W. 47th ST. NEW YORK
Open Evenings Bryant 4277

Bowdoin Sq. Theatre BOSTON, MASS. Always Desires Good Acts Write R. A. SOMERBY

Dr. Henry J. Pieper Dentist

1493 Broadway Room 205
Putnam Bldg Bryant 4974

Gowns, Wraps, Furs

IMPORTED AND CUSTOM MADE
FOR STREET AND EVENING WEAR
FOR SALE OR RENT
REASONABLE PRICES

MME. NAFTAL 69 W. 45th ST., N. Y.
Tel. Bryant 670
Established Over 30 Years

TAMS

Renting, copying,
transposing, arranging
orchestration music.

Costumes to Rent

Large List New, Professional
and Amateur, Stage Monologs,
Vaudeville Acts, Stage Dances,
New Minstrel Material, Jokes, Hand
Books, Operettas, Folk Dances,
Musical Readings, Recitations, Dialogs,
Special Entertainments, Speakers,
Pageants, Motion Songs, Shadow Plays,
Tableaux, Drills, Wigs, Beards, Grooming
and Other Make-Up Goods. CATALOGUE FREE.
T. S. DENISON & CO., DEPT. 17, CHICAGO

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves Joy Bells—Miner's, Bronx, New York, 22-27; Orpheum, Paterson, 29-Dec. 4.
Abe Reynolds Revue—Gayety, Montreal, Canada, 22-27; Empire, Albany, 29-Dec. 4.
Best Show in Town—Palace, Baltimore, 22-27; Gayety, Washington, 29-Dec. 4.
Bostonians—Casino, Brooklyn, 22-27; Peoples, Philadelphia, 29-Dec. 4.
Bowery—Gayety, Buffalo, 22-27; Gayety, Rochester, 29-Dec. 4.
Bon Tons—Empire, Newark, 22-27; Casino, Philadelphia, 29-Dec. 4.
Big Wonder Show—Gayety, Boston, 22-27; Grand, Hartford, Ct., 29-Dec. 4.
Dave Marion's Own—Gayety, Omaha, 22-27; Gayety, Kansas City, 29-Dec. 4.
Ed Lee Wrothe's Best Show—Bastable, Syracuse, 22-24; Gayety, Utica, 25-27; Gayety, Montreal, Can., 29-Dec. 4.
Flashlights of 1920—Star, Cleveland, 22-27; Empire, Toledo, 29-Dec. 4.
Follies of the Day—Empire, Toledo, 22-27; Lyric, Dayton, 29-Dec. 4.
Folly Town—Star and Garter, Chicago, 22-27; Gayety, Detroit, 29-Dec. 4.
Girls de Looks—Gayety, Rochester, 22-27; Bastable, Syracuse, 29-Dec. 1; Gayety, Utica, 2-4.
Girls of the U. S. A.—Empire, Albany, 22-27; Gayety, Boston, 29-Dec. 4.
Girls in Happyland—Majestic, Jersey City, 22-27; Perth Amboy, 29; Plainfield, 30; Stamford, Ct., Dec. 1; Park, Bridgeport, 2-4.
Golden Crooks—Jacques, Waterbury, Ct., 22-27; Miner's, Bronx, New York, 29-Dec. 4.
Hip Hip Hooray Girls—Peoples, Philadelphia, 22-27; Palace, Baltimore, 29-Dec. 4.
Hits and Bits—Gayety, Washington, 22-27; Gayety, Pittsburgh, 29-Dec. 4.
Harry Hastings' Big Show—Gayety, Kansas City, 22-27; open, 29-Dec. 4; Gayety, St. Louis, 6-11.
Jollities of 1920—Lyric, Dayton, 22-27; Olympic, Cincinnati, 29-Dec. 4.
Jack Singer's Own Show—Olympic, Cincinnati, 22-27; Star and Garter, Chicago, 29-Dec. 4.
Jingle Jingle—Orpheum, Paterson, 22-27; Majestic, Jersey City, 29-Dec. 4.
Lew Kelly Show—Park, Youngstown, 22-24; Grand, Akron, 25-27; Star, Cleveland, 29-Dec. 4.
Mollie William's Own Show—open, 22-27; Gayety, St. Louis, 29-Dec. 4.
Maid of America—Gayety, St. Louis, 22-27; Columbia, Chicago, 29-Dec. 4.
Million Dollar Dolls—Empire, Brooklyn, 22-27; Empire, Newark, 29-Dec. 4.
Powder Puff Revue—Columbia, Chicago, 22-27; Berchell, Des Moines, Iowa, 28-Dec. 2.
Peek-a-Boo—Stamford, Ct., 24; Park, Bridgeport, 25-27; Empire, Providence, 29-Dec. 4.
Parisian Whirl—Hurtig & Seamon's, New York, 22-27; Empire, Brooklyn, 29-Dec. 4.
Roseland Girls—Casino, Boston, 22-27; Columbia, New York, 29-Dec. 4.
Rose Sydel London Belles—Grand, Hartford, Ct., 22-27; Jacques, Waterbury, 29-Dec. 4.
Snappy Snaps—Berchell, Des Moines, Iowa, 21-24; Gayety, Omaha, 29-Dec. 4.
Social Maids—Gayety, Toronto, Ont., 22-27; Gayety, Buffalo, 29-Dec. 4.
Step Lively Girls—Gayety, Pittsburgh, 22-27; Park, Youngstown, O., 29-Dec. 1; Grand, Akron, 2-4.
Sporting Widows—Gayety, Detroit, 22-27; Gayety, Toronto, Ont., 29-Dec. 4.
Town Scandals—Casino, Philadelphia, 22-27; Hurtig & Seamon's, New York, 29-Dec. 4.
Twinkle Toes—Empire, Providence, 22-27; Casino, Boston, 29-Dec. 4.
Victory Belles—Columbia, New York, 22-27; Casino, Brooklyn, 29-Dec. 4.

AMERICAN WHEEL

All Jazz Revue—Academy, Pittsburgh, 22-27; Penn Circuit, 29-Dec. 4.
Bathing Beauties—Binghamton, 22-24; Auburn, 25; Niagara Falls, 26-27; Star, Toronto, Ont., 29-Dec. 4.
Beauty Trust—Majestic, Scranton, 22-27; Binghamton, 29-Dec. 1; Auburn, 2; Niagara Falls, 3-4.
Beauty Revue—Gayety, Baltimore, 22-27; Folly, Washington, 29-Dec. 4.
Broadway Belles—Olympic, New York, 22-27; Gayety, Newark, 29-Dec. 4.
Big Sensation—Gayety, Minneapolis, 22-27; Gayety, St. Paul, 29-Dec. 4.
Cabaret Girls—Star, Brooklyn, 22-27; Empire, Hoboken, 29-Dec. 4.
Cute Cuties—Star, Toronto, Ont., 22-27; Academy, Buffalo, 29-Dec. 4.
Follies of Pleasure—Empress, Cincinnati, 22-27; Lyceum, Columbus, 29-Dec. 4.
French Follies—Penn Circuit, 22-27; Gayety, Baltimore, 29-Dec. 4.
Girls from Joyland—Standard, St. Louis, 22-27; Century, Kansas City, 29-Dec. 4.
Girls from the Follies—Gayety, Minneapolis, 29-Dec. 4.
Grown Up Babies—Gayety, St. Paul, 22-27; Gayety, Milwaukee, 29-Dec. 4.
Hurly Burly—Cadillac, Detroit, 22-27; Englewood, Chicago, 29-Dec. 4.
Jazz Babies—Park, Indianapolis, 21-27; Gayety, Louisville, 29-Dec. 4.
Joy Riders—Reading, Pa., 25; Grand, Trenton, 26-27; Bijou, Philadelphia, 29-Dec. 4.
Kewpie Dolls—Gayety, Newark, 22-27; Reading, Pa., Dec. 2; Grand, Trenton, 3-4.

E. HEMMENDINGER, Inc.
PLATINUM DIAMONDS REMOUNTING
JEWELRY JEWELRY REMODELING
Tel. 471 John, 6 JOHN ST., New York City

JUST OUT McNALLY'S BULLETIN No. 6

Price, One Dollar Per Copy

Gigantic collection of 182 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 6 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 6 contains the following gilt-edge, up-to-date comedy material:
18 SCREAMING MONOLOGUES. Each one a positive hit.

14 ROARING ACTS for two males. Each act an applause winner.

11 ORIGINAL ACTS for male and female. They'll make good on any bill.

42 SURE-FIRE PARODIES on all of Broadway's latest song hits.

A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.

A RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

A NEW COMEDY SKETCH entitled "There's One Born Every Minute." It's a scream.

A GREAT BURLESQUE entitled "A Night in Paris." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.

GRAND MINSTREL FINALE entitled "Magical Boxes." Full of laughs.

HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.

BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 6 is only one dollar per copy; or will send you BULLETINS Nos. 3, 4 and 6 for \$2.00, with money back guarantee.

WM. McNALLY

61 East 125th Street New York

BERT LEVEY CIRCUIT VAUDEVILLE THEATRES

Alcazar Theatre Building,
SAN FRANCISCO

J.B. Haviland, Pub. Co.
Music Publishers
Now at 114 West 44th St. New York
Special Feature Phonos

BEREZNIK, DITTUS & COLER
ATTORNEYS AT LAW
First National Bank Building
Telephone State 9006
Chicago

OWING TO THE LARGE INCREASE OF OUR THEATRICAL LEGAL BUSINESS, OUR MR. BEREZNIK, WHO FOR YEARS HAS SPECIALIZED IN THIS BRANCH OF THE LAW, WILL HEREAFTER DEVOTE HIS ENTIRE TIME AND PERSONAL ATTENTION TO THIS END OF THE LEGAL WORK.

RAPID TRUNK REPAIR SHOP

JOHN BUCKLEY, Prop.

258 West 46th Street New York
Telephone, Bryant 3276

New and Second-Hand Trunks for Sale
Repair Work Done by Experts. Lowest Prices.

COSTUMES

for all occasions. If interested in MINSTRELS send for catalogue "C"; if DRAMATICS, catalogue "A"; if MASQUERADES, catalogue "B." Address: Box 785, Haverhill, Mass.

Kandy Kids—Gayety, Louisville, 22-27; Empress, Cincinnati, 29-Dec. 4.
Lid Lifters—Haymarket, Chicago, 22-27; Park, Indianapolis, 28-Dec. 4.
Mischief Makers—New Bedford, 22-24; Fall River, 25-27; Grand, Worcester, 29-Dec. 4.
Monte Carlo Girls—Howard, Boston, 22-27; New Bedford, 29-Dec. 1; Fall River, 2-4.
Naughty Naughty—Avenue, Detroit, 22-27; Academy, Pittsburgh, 29-Dec. 4.
Pat White's Gayety Girls—Academy, Buffalo, 22-27; Cadillac, Detroit, 29-Dec. 4.
Parisian Flirts—Plaza, Springfield, 22-27; Pittsfield, Dec. 2-4.
Puss-Puss—Gayety, Milwaukee, 22-27; Haymarket, Chicago, 29-Dec. 4.
Razzle Dazzle—Grand, Worcester, 22-27; Plaza, Springfield, 29-Dec. 4.
Round the Town—Century, Kansas City, 22-27; St. Joseph, Mo., 28; Gayety, Minneapolis, Dec. 6-11.
Record Breakers—Folly, Washington, 22-27; Trocadero, Philadelphia, 29-Dec. 4.
Some Show—Empire, Cleveland, 22-27; Avenue, Detroit, 29-Dec. 4.
Social Follies—Gayety, Brooklyn, 22-27; Olympic, New York, 29-Dec. 4.
Stone & Pillard's—Trocadero, Philadelphia, 22-27; Majestic, Scranton, 29-Dec. 4.
Sweet Sweetie Girls—Pittsfield, Mass., 25-27; Gayety, Brooklyn, 29-Dec. 4.
Tattle Tattle—Englewood, Chicago, 25-27; Standard, St. Louis, 29-Dec. 4.
Tiddle de Winks—Lyceum, Columbus, 22-27; Empire, Cleveland, 29-Dec. 4.
Tempters—Empire, Hoboken, 22-27; Cohen's, Newburg, 29-Dec. 1; Cohen's, Poughkeepsie, 2-4.
Tidbits of 1920—Cohen's, Newburgh, 22-24; Cohen's, Poughkeepsie, 25-27; Howard, Boston, 29-Dec. 4.
Whirl of Mirth—Bijou, Philadelphia, 22-27; Star, Brooklyn, 29-Dec. 4.

"BRIGHT ANGELS" BEING FIXED

BALTIMORE, Nov. 19.—"Bright Angels," as presented here this week, is a lesson in cooking, for those Baltimoreans who saw this concoction of William Moore Patch, saw it play in the baking state.

"Bright Angels" has nothing to do with heaven, but tells of a crude, drawing Westerner who amasses bulging riches from a mine named "Bright Angels," and who comes East to see if there really is a place called New York. The Sunday newspapers take him up and it isn't long before he is wearing a belt around his coat.

Among other sights that he sees is Christine Wrayburn. One good look at her and the flame of love begins to crackle in his bosom.

Now, it chanced that Christine's mother has just squandered the Wrayburn fortune, and when Jim Bennett is introduced to the family, Mamma begins to scheme. She impresses upon Christine that the thing to do is to marry the young buck from the West. Naturally, Christine suffers much, but, as she owes numerous bills, she increases her suffering to the point of letting Jim bestow some of his millions upon her.

During the second act Christine gives Husband Jim the distant treatment, but finally he asserts himself and carts her off to "Bright Angels." Elmira, a sister of Christine, goes along and likewise wrong. She becomes acquainted with young Charlie Crass. Elmira lavishes her love upon this youth, and the end of the third act finds them married and headed for Alaska. Christine blames Jim for this mix-up, saying he wanted to humiliate the Wrayburns, but she didn't know that Jim was being noble instead of nasty. After a bit, though, Christine learns the truth about good, old Jim and kneels at his feet.

"Bright Angels," like unto other plays which have come this way this season, has all the ingredients of a pleasant evening's entertainment, but the dish as yet isn't being served properly. The first two acts move along in one general direction, but the third wanders. The author seems to be floundering. There are scenes apparently put in for comedy relief, but, like camphorated oil, Brown's mixture and such things, comedy doesn't always relieve. Yes, comedy is sometimes croupy.

Lelia Chopin Hattersley's play no doubt will fare better when a more able cast is provided. Charles Gotthold is satisfactory as Jim Bennett, but Lewis Bennisson is to step into this part before the week is out. Grace Hampton does well in a thankless role, but Caroline Kohl is not a particularly happy choice for the part of Christine.

The complete cast is as follows: Caroline Kohl, Franklin Hanna, Grace Hampton, Helen Weir, Frances Stirling Clarke, Florence Wellesley, James Seeley, Paul Roberts, Earl Harvey, Jennie Dickerson, Edward Lester, Charles Gotthold.

JEWEL CARMEN LOSES

The \$46,000 verdict which Jewel Carmen obtained last year in the United States District Court against the Fox Film Corporation was reversed last week by the United States Circuit Court of Appeals.

The Appellate Court based its reversal principally on the ground that, since Miss Carmen had brought her action in a court of equity, the first principal of that court being that those that invoke its aid must come into court "with clean hands," she had failed to live up to that rule by her own admission that she had repudiated her contract with Fox because she was a minor at the time she entered into it.

In writing the opinion of the court, concurred in by Judges Ward and Hough, Judge Rogers, in a lengthy decision, characterized the action of Miss Carmen as follows:

"That no action could be brought against her at law because of what she did does not alter the moral character of her act. And when she comes into a court of conscience and asks its affirmative aid to assist her in carrying into effect the inequitable arrangement into which she unfaithfully entered, the appeal falls on deaf ears. One who comes into equity must come with clean hands, and her hands are not clean. The testimony discloses that reliance cannot be placed upon her agreements which the law does not oblige her to keep, and that for a money gain for herself she unscrupulously disregarded her express contracts."

Nathan Burkan represented Miss Carmen and Saul E. Rogers represented Fox, with former United States Circuit Judge E. Henry Lacombe as counsel for the Fox Film Corporation on the appeal.

CHARLIE CHAPLIN DIVORCED

LOS ANGELES, Nov. 19.—Mildred Harris Chaplin obtained a divorce here today from Charlie Chaplin, whom she married less than two years ago. The decree was granted to Mrs. Chaplin after her husband had failed to defend her charges that he was guilty of cruel and inhuman treatment.

A financial settlement was arranged between the parties out of court. Under the terms of this settlement Mrs. Chaplin, it is reported, received \$100,000 in cash from her film-comedian husband. However, after paying the fees and other expenses of her various attorneys, Mrs. Chaplin will not have more than \$75,000 left.

Mrs. Chaplin is here at present, where she will remain until next February, fulfilling motion picture engagements which she contracted while in New York about two months ago. She has agreed to use her own name, Mildred Harris, in pictures only.

Charlie Chaplin is living here at present at the Ritz-Carlton Hotel, where he is registered under his middle name of Spencer. He arrived here several months ago from Los Angeles and since that time has succeeded in becoming a thorough Broadwayite—a man-about-town—being seen almost nightly dining at some Broadway hotel. He has also become known to various ticket brokers as a confirmed first-nighter who is willing to pay exorbitant prices for seats, if necessary. He is also much about with his attorney, Nathan Burkan, who has introduced the film comedian to almost every official in the Tammany political organization.

Recently, while Mrs. Chaplin was in town, reports became current that she had come here for the express purpose of getting a large portion of the millions he is reported to have. Mrs. Chaplin retained the firm of H. J. and F. E. Goldsmith to represent her in any action she might see fit to take against her husband here. But nothing came of Mrs. Chaplin's announced intentions here. She returned to Los Angeles with her mother and both are there now.

"EAST LYNNE" BEING FILMED

"East Lynne" is being produced by Hugo Ballin at a studio on West Thirty-eighth street. Mabel Ballin has the role of Lady Isabel and Edward Earle is cast opposite her. The rest of the company chosen thus far includes Helen Spaulding, Jewel Baroni, Violet Mack and Henry G. Sell.

ZUKOR GIVES THEATRE

ST. LOUIS, Nov. 19.—Adolph Zukor, president of the Famous Players-Lasky Corporation of New York, this week presented the city of St. Louis with a motion picture theatre, second in size to the Capitol of New York. Mayor Henry W. Kiel accepted the theatre in the name of the city of St. Louis. The Missouri Theatre, seating more than four thousand persons, was formally opened by Zukor.

The New York producer was lauded for his enterprise in giving St. Louis its greatest amusement palace. Mayor Kiel also presented him with the key to city. Prominent motion picture men from all over the country attended the opening. It was the most notable theatrical event the city has ever seen. Governor-elect Arthur M. Hyde and Senator Selden P. Spencer were among those who made short addresses.

PLAN SHAMOKIN THEATRE

SHAMOKIN, Pa., Nov. 20.—A real estate deal involving an entire block in the center of the town, was consummated here last week when the Chamberlain Amusement Enterprises Inc. purchased a site for a \$250,000 theatre, which they expect to erect early next Spring. The plot, a block long on Third street, is a hundred feet deep.

L. J. Chamberlain, who began his career in this town, is the head of the corporation, which now controls a string of theatres throughout the central part of Pennsylvania.

METRO SIGNS WRITERS

Montague Glass, Arthur Somers Roche, John Russell and Gene Buck have been signed to write special stories for the Metro Pictures Corporation.

FOX SIGNS LUPINO LANE

Lupino Lane, the English comedian appearing with Delysia in "Afgar," has been engaged to appear in pictures by the William Fox Company. Ralph Spence will direct Lane in his first vehicle, upon which work will soon be started at the Fox studios in Fifty-fifth street.

HOPWOOD SIGNS CONTRACT

Avery Hopwood has signed a three year contract with Famous Players-Lasky, which calls for original scenarios and Hopwood is now at Hollywood learning the technique of pictures. His first one is to be a story for Cecil B. De Mille.

BABE RUTH LOSES

An involuntary bankruptcy petition against the Yankee Photo Corporation was filed last week in the United States District Court by David W. Kahn, as attorney for George H. ("Babe") Ruth, champion home run hitter, and the Biograph company. Ruth claims \$35,000 for services rendered to the Yankee Photo Corporation pursuant to a contract made in July of this year. The Biograph has a claim of \$1,062 for rental of its studio to the corporation. Offices of the alleged bankrupt are at 1476 Broadway. Total liabilities and assets of the corporation are not stated.

CHAPLIN NOT TO QUIT

Charlie Chaplin denies all rumors that he is about to retire from the picture producing field. According to a statement made public last week, rumors to that effect have been circulated broadcast in this city and abroad and "are grossly unfounded."

"Any such statements," the film comedian asserts, "either written or spoken, are without authenticity and authority from me. The fact of the matter is that I am leaving New York on Monday, November 22, for California, and immediately upon my arrival there will begin work on a new picture."

GOLDWYN TO DO "RIP"

Samuel Goldwyn has purchased the screen rights to the Joseph Jefferson dramatization of "Rip Van Winkle." Plans are under way to begin work on the picture at the West Coast studios. Will Rogers has been cast to play the role of Rip. Arthur F. Statter is adapting the screen version.

B. F. KAHN'S UNION SQUARE THEATRE

NEW YORK

THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Can always use good burlesque performers and good chorus girls. Open every week in the year. Address all communications to B. F. KAHN.

DOROTHY DOUGLAS

PRIMA DONNA

LIBERTY GIRLS

MARIE DONIA

COMEDIENNE

WITH MARION'S "SNAPPY SNAPS"

JACK SHARGEL

Making Thousands Laugh Daily, Including the Minsky Bros., at the National Winter Garden

DOLLY DAVIS

WATCH ME. THAT'S ALL

SOUBRETTE LONDON BELLES

FRANK MALLAHAN

DOING STRAIGHT

SAM HOWE'S JOLLITIES 1920

JACKIE EDISON FLORENCE ROTHER

PRIMA DONNA

BEST SHOW IN TOWN

INEZ WHITE

SOUBRETTE STONE AND PILLARD SHOW. MY FIRST SEASON IN BURLESQUE

HARRY HILLS and EMERSON

IDA

WITH TITTLE TATTLES OF 1920

IRVING N. LEWIS

DOING ECCENTRIC DUTCH WITH PARISIAN FLIRTS

DIRECTION IKE WEBER

GERTRUDE HAYES, Jr.

INGENUE LEADS

FOLLIES OF THE DAY

HARRY WILDE

RUBE COMEDIAN. Second season with Jean Bedini "PEEK-A-BOO"

JEAN FOX

INGENUE

ROUND THE TOWN

ARLONE JOHNSON

THE JOY GIRL

WITH "HURLY BURLY"

THANKS TO JOE WILTON

BEATRICE ROGERS

PRIMA DONNA

STROUSE AND FRANKLYN'S ROUND THE TOWN

JACK PILLARD

DOING STRAIGHT WITH STONE AND PILLARD

VAUDEVILLE BILLS

(Continued from Page 21)

LANCASTER.
(First Half)—Lockhart & Laddie—El Cota—Dunham & O'Malley—Salon Singers. (Last Half)—Carney & Rose—Van Bros.—Luck of a Totem.

McKEESPORT.
(First Half)—Homer Romane—Shields & Ogle—J. Small & Sis.—Marie Russell—Thos. Mullins & Co. (Last Half)—Kester & Moore—Chas. Del Vecchio & Co.—Jim McWilliams—Tamaki Duo.

MONTREAL.
Al. Jerome—Sibastian & Myra Girls—Marie & Duffy.

MIDDLETON.
Royal Sydneys—Bilger Bros.—3 Rounders.

MORRISTOWN.
(First Half)—Morien & Rex—Ross & Ashion—Arthur Whitelaw—Patrice & Sullivan. (Last Half)—Lorimer & Carrey—The Christies.

NEWARK.
Beth Berry—Lillian Shaw—Tom Smith—Bert Davis—Santos & Hayes Rev.—Dooley & Story—Davis & Darnell—Petit Troupe.

NEW LONDON.
(First Half)—Gertie DeMilt—Nippon Duo—Billy Lytell & Co.—A Fountain. (Last Half)—Cooper & Lacey—Happy Moments—Grace Doro.

NEW BRITAIN.
(First Half)—Elliott & West—Great Howard—Francis & Hume—Royal Sydneys. Kennedy & Braham—Lillian Calvery—Allen Gray & Co.—Kenzawa Boys.

NORTH ADAMS.
(First Half)—Shelvey Boys—Lillian Calvert—Chas. Millard & Co.—Clay & Robinson—Les Morehants. (Last Half)—Rollo & Mulroy—Arthur Dunn Co.—Bender & Meehan.

NEW CASTLE.
(First Half)—Wright & Anderson—McGreedy & Deyke—Toonerville Tooters—Mike Bernard—May Kurty & Partner. (Last Half)—Hughes & Moore—Am. Gilbert & Boys—Hudson & Cole—Nellie Bennett & Co.

OLEAN.
(First Half)—Valda & Co.—Lew Hoffman—Peggy Vincent—Levy & Smyth Girls. (Last Half)—Marie Hart & Co.—Aheiner & Fitzsimmons—Amoros & Ohey.

PHILADELPHIA, PA.
Keystone—Lamont Bros.—C. Hough & Boys—4 Jacks & A Queen—Fisher & Gilmore—White, Black & Useless.
Wm. Penn (First Half)—Fred's Circus—Ben Meroff & Co.—Morton & Glass—The Volunteers. (Last Half)—Bobbie Playmates—Dave Thursty—Leah White Enter.—Clayton & Howard—Bill, Genev. & Walter.

Girard Ave. (First Half)—Bobbie Playmates—Redford & Winchester—Tom Mahoney—Leah White Enter. (Last Half)—Dare—Southern Four—Fred's Circus.

Now Kensington—Raines & Avey—Kelly & Stone—Mike Bernard—Burke, Walsh & Nana.
Grand Opera House—Lorenberg Sis.—Hall & Shapiro—Watson's Dogs—Geo. Yoeman—Cartwell & Walker.

Nixon—O'Brien & Brosson—Bostock's School—Edna Dreen. (Last Half)—J. C. Mack & Co.
Grand Street—Marillo Bros.—6 Tasmangans. (Last Half)—Piccolo Midgets—Marino Bros.—Bert Earl & Girls.

PAWTUCKET.
(First Half)—Sampson & Douglas—Corradini's Animals—Jewell's Manikins—Carpas Bros.—Pinkie. (Last Half)—Gray & Askin—Peddock & Devere.

PITTSBURGH.
Johnstown—Dancing Demons—Zelda Santley—Mack & Dean—Maurice & Girlie—Lillian Mortimer—Jo.

POUGHKEEPSIE.
Dippy Diers & Co.—Major Doyle—Broadway Four—Soaman & Sloan—Gerard's Monkeys.

PITTSBURGH.
Samoyoa—Morley & Mack—Lange & Long—Caplane & Wells—Anderson & Golnes—Leonard & Whitney—Buddy Walker—Seymour's Happy Family.

PATERSON.
(First Half)—Cross & Santori—Jean Macross—A. Havel & Co.—Gleason & Hollahan. (Last Half)—Anderson & Graves—Harry White—Kuma—Dennis Bros.

PASSAIC.
(First Half)—Herbert's Dogs—Bernard & Scarth—A. Bobins—Davis & Rich—Kuma Japs. (Last Half)—Spanish Goldfins—Jones & Johnson—Demerest & Doll—Bernard & Garry—Max's Menagerie.

PITTSFIELD.
(First Half)—Kupke Girls—Murphy & Lang—Arthur Dunn & Co.—Chung Hwa Four—Ariles

Trio. (Last Half)—Gladys Green & Co.—Welton & Marshall—Tommy Gordon—Three Rianos.

PARKERSBURG.
(First Half)—Harry Harrison Co.—Ernest Hiatt—Salle & Roubles—Mrs. Gene Hughes. (Last Half)—Marr & Dwyer Girls—Hands Up—Mack & Earle—Yachting.

READING.
(First Half)—The Pierettes—Pressler & Klais—Russ Leddy & Co.—Mullen & Stanley—Elsie LaBeregre & Co. (Last Half)—Devoe & Statzer—Nester & Haynes—Williams & Wolfus—Bobby Heath & Co.—Oklahoma Four.

SHAMOKIN.
(First Half)—Davey & Snap Shots—Susan Thompson—Lawrence Crane & Co. (Last Half)—Redford & Winchester—Malcon & Deroey—Helen Primrose—Salon Singers.

SHENANDOAH.
(First Half)—Lester & Moore—Chas. Del Vecchio Co.—Jim McWilliams—Tamaki Duo. (Last Half)—Homer Romane—Shields & Ogle—J. Small & Sis.—Marie Russell—Thos. Mullins Co.

SHENANDOAH.
Susan Thompson—Grindel & Esther—Tom Mahoney—Snap Shots.

STEBENVILLE.
(First Half)—Hughes & Moore—Am. Gilbert & Boys—Hall & Brown—Quixey Four—3 Ankers. (Last Half)—Dale & Devoe—5 Chapins—Leonard & Porray—Bert Melrose.

STAMFORD.
(First Half)—Cordini—McCarthy & Stenard—Weber, Taylor & Hicks—Spanish Goldfins. (Last Half)—Eddy & Earl—A. Robins—Frank Sabine & Co.

SCHENECTADY.
(First Half)—Dippy Diers & Bennett—Rose Wise Trio—Mabel Burke & Co.—Willie Solar—Eddie Foy & Co. (Last Half)—Sealo—Phil Davis—Irving & J. Kaufman—Burke & Durkin—Oliver Smith & Co.

SYRACUSE.
Temple (First Half)—M. Furman & Mele. Maids—Flager & Malis—Browning & Bunin Sis.—Joe Armstrong—Zuhn & Dress—Adel. Bell & Co. (Last Half)—Arthur Lloyd—Overholt & Young—Berniviel Bros.—Howard Smith & Co.—Frank Bush.

SARATOGA.
Kupke Girls—Chung Hwa Four—Capt. Betts Seals.

TORONTO.
Jack & K. DeMace—Conley & Webb—Tascano Bros.—Daisy Dean—McCarthy Sis.

TROY.
(First Half)—Sealo—Phil Davis—Irving & J. Kaufman—Oliver Smith & Co.—Burke & Durkin—4 Pasches. (Last Half)—Lynch & Zeller—Rose Wyse & Co.—Mabel Burke & Co.—Willie Solar—Eddie Foy & Co.

UTICA.
(First Half)—3 Rianos—Mellen & Renn—The Natural Voice—Chas. Mack & Co.—Bowman Bros.—The Camerons. (Last Half)—Jack Marley & O'Rourke & Adelphi—Hal. Johnson & Co.—Four Pasches.

WOONSOCKET.
(First Half)—Paddock & Devere. (Last Half)—Gray & Askin—Sampson & Douglas—Corradini's Animals—Jewell's Manikins—Carpas Bros.—Pinkie.

WHEELING.
(First Half)—Robert & Robert—Dale & Devoe—Judson & Cole—Burke Walsh & Nana—Leonard & Perry—Bert Melrose—3 Ankers. (Last Half)—Marjorie Leach—Hall & Brown—Quixey Four—Toonerville Tooters.

YORK.
Devoe & Statzer—Nester & Haynes—Williams & Wolfus—Bobby Heath & Co.—Oklahoma Four. (Last Half)—The Perrettes—Pressler & Klais—Russ Leddy & Co.—Mullen & Stanley—Elsie LaBeregre Co.

POLI CIRCUIT
BRIDGEPORT.
Poli (First Half)—Rakos—Mack & Reading—Chas. Lloyd & Co.—Jones & Sylvester—Moth & The Flame. (Last Half)—Top & Bottom—Millard Bros.—Byron & Price—Brooks & Philson—Johnny Ford & Co.

PLAZA.
(First Half)—Jack & J. Gibson—Bart Doyle—3 Rounders—May Bros. Jazz Synce. (Last Half)

—Sahaya—Ahearn & Peterson—Manning & Hall—Short Vamp.

HARTFORD.
Palace (First Half)—Royal Hawaiian Four—Gus Bohn—Adams & Thomas. (Last Half)—Rakos—Nolan & Nolan—Chas. Lloyd & Co.—Wilbur & Morris.

Capitol (First Half)—Top & Bottom—Manning & Hall—Capers of 1921—Callahan & Klais—The Soul Mate. (Last Half)—DeWitt Young & Sis.—Monte & Lyons—Mme. Bradna & Co.—Wm. Halle—Mimic World.

NEW HAVEN.
Bijou (First Half)—Sahaya—Nagel & Grey—Nyron & Price—Fred La Riene & Co. (Last Half)—Dave & Lillian—Gus Bohn—Royal Hawaiian 4—Adams & Thomas—Riva Larson Troupe.
Palace (First Half)—Yueda Japs—Monte & Lyons—Brooks & Philson—Fozini Mimic World. (Last Half)—Jack & Jessie Gibson—Lehr & Bell—Capers of 1921—Jones & Sylvester—The Soul Mate.

SPRINGFIELD.
Palace (First Half)—DeWitt Young & Sis.—Happy Jack Gardner Co.—Melville & Ruke—That Trio—Swan's Alligators. (Last Half)—Bender & Meer—Jason & Harrigan—Elsie. Brice—Reilly Sheets & Claire—Elsie Sis. & Ford.

SCRANTON.
Poli (First Half)—Jean & Val Jean—Chibot & Tortoni—Yule & Rigards—Bison City Four. (Last Half)—Cello—Yege & Hamilton—Dalton & Craig—Rarick & Davis—Ona Mason & Co.

WORCESTER.
(First Half)—Bender & Meer—Jason & Harrigan—Elsie. Brice—Reilly Sheets & Claire—Elsie Sis. & Ford. (Last Half)—Yueda Japs—Rodero & Marconi—Melville & Rule—Swan's Alligators.
Plaza (First Half)—Cooper & Lacey—Nolan & Nolan—Short Vamp—Lehr & Bell—Riva Larson Troupe. (Last Half)—Geo. Martin—Nagel & Grey—Happy Jack Gardner—Mack & Reading—8 Black Dots.

WILKESBARRE.
Poli (First Half)—Cello—Yorge & Hamilton—Dalton & Craig—Ona Mason & Co. (Last Half)—Jean & Val Jean—Chibot & Tortoni—Yule & Richards—Bison City Four—Rose & Yantama.

WATERBURY.
Poli (First Half)—Dave & Lillian—Rodero & Marconi—Johnny Ford & Co.—Wilbur & Morris—Mme. Bradna & Co. (Last Half)—Julia Edwards—Flaherty & Stoning—The Moth & Flame—Frezini—Fred La Riene & Co.

PANTAGES CIRCUIT
WINNIPEG, CAN.

Pantages—Roatina & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Julnar of the Sea.

REGINA AND SASKATOON.
Pantages—The McIntyres—Beck & Stone—Countess Vernona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

EDMONTON, CAN.
Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Frolics—Howard & Rose—4 Bell Hops.

CALGARY, CAN.
Pantages—3 Sons of Jazz—Salvation Molly—Sidney & Townley—Maud Earle Co.—The Pals—3 Bartos.

GT. FALLS AND HELENA.
Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Roland & Mehan—Nemo's Japs.

BUTTE.
Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Putting It Over.

SPOKANE.
Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

WALLA WALLA.
Pantages—4 Bonchas—Mabel Blondell—Denishawn Dancers—Kennedy & Francis—Rigoletto Bros.

SEATTLE.
Pantages—Zara Carman Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannon—Jazland Octette.

VANCOUVER.
Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—4 Renees—Schwartz & Clifford—Sweet Sweeties.

VICTORIA.
Pantages—Selma Brants—Rubini Rosa—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.

TACOMA.
Pantages—Pop Poulli—Lincoln Vernon—Perry Bussey—6 Venetian Gypsies—King & Irwin—4 Fantinos.

PORTLAND.
Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

TRAVEL.
Pantages—Girl in the Air—Davore & Taylor—Schwartz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

SAN FRANCISCO.
Fulton & Mack—Charles Moratti Co.—Saint and Sinner—Wilson & McEvey—Joe Whitehead—Sweet Sixteen.

OAKLAND.
Pantages—Lamb Manikins—Gaylord & Herron—Winter Garden 4—Dancers Supreme—Lorens & Wood—6 Harlequins.

LOS ANGELES.
Pantages—Clemenso Billings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.

SAN DIEGO.
Pantages—Wire & Walker—Henshaw & Avery—Rigdone Dancers—Cooper & Ricardo—Rising Generation.

LONG BEACH.
Pantages—Lady Alice's Pets—Will and Mary Rogers—Lew Welch & Co.—3 White Kuhns—Mammy's Birthday.

SALT LAKE CITY.
Pantages—Nora Jane & Co.—Slber & North—Herbert Denton & Co.—Ted Doner—Little Cinderella.

MARCUS LOEW'S CIRCUIT

NEW YORK CITY
American (First Half)—Little Pippifax—Wm. O'Clare & Girls—Dixie Hamilton—Homer Lind Co.—Texas Comedy 4. (Last Half)—Clair & Atwood—Senna & Stevens—Cheer Up—Helen & Vincent—Nieman & Harris.

Victoria (First Half)—Reckless & Arley—Bowlers & Saunders—Straight—Morey, Senna & Dean—Oh, That Melody. (Last Half)—Little Pippifax—University Trio—Edna May Foster & Co.—Carlton & Belmont—Brown, Gardner & Barnett.

Lincoln Sq. (First Half)—Marvelous De Onzos—Morey, Evans & Morey—Harry First & Co.—Wm. Dick—Cantor's Minstrels. (Last Half)—Reckless & Arley—Melville & Stetson—Wm. O'Clare & Girls—Al. Shayne.

Greeley Sq. (First Half)—Ethel Mae Barker—Crumbley & Brown—The Love Lawyer—Calvert & Shayne—Franklin Charles & Co. (Last Half)—Fred Rogers—Nadel & Folette—The New Leader—Coccia & Verdi—Wheeler Trio.

Delaney St. (First Half)—Melville & Stetson—Fred Rogers—Regal & Mack—Howard & Hoffman—Brown, Gardner & Barnett. (Last Half)—Lambert—Crumbley & Barnett—Wardelle & La Costa—Harry First & Co.

National (First Half)—Wardelle & La Costa—The New Leader—Nieman & Harris—Everett's Monkey Circus. (Last Half)—Cliff Bailey Duo—Bowers & Saunders—How About You?—Wm. Dick—Cantor's Minstrels.

Boulevard (First Half)—2 Daveys—Sandifer & Benson—Ronair & Ward—Trovato—Billy Hart & Girls. (Last Half)—Just Friends—Flo Ring—Regal & Mack—Morey, Senna & Dean—Oriental Frolics.

Orpheum (First Half)—Cliff Bailey Duo—Helen Vincent—How About You?—Edna May Foster—Oriental Frolics. (Last Half)—Everett's Monkey Circus—Sandifer & Benson—Mark Adams & Co.—Trovato—Franklyn Charles & Co.

Ave. B (First Half)—Wilbur & Girlie—Nat Burns—Marriage via Divorce—Coccia & Verdi—Bonelli Duo. (Last Half)—Violet & Rose—Howard & Hoffman—The Love Lawyer—Frank Ward—Raymond Trio.

BROOKLYN
Metropolitan (First Half)—Wheeler Trio—University Trio—Dorothy Burton & Co.—Weston & Elise—Cheer Up. (Last Half)—Marvelous De Onzos—Straight—Texas Comedy 4—Oh, That Melody.

Fulton (First Half)—Just Friends—Flo Ring—Mercedes—Carlton & Belmont—Claire & Atwood. (Last Half)—2 Daveys—Morey, Evans & Morey—Mercedes—Weston & Elise—Calvert & Shayne.

Palace (First Half)—Kinzo—Al. Shayne—Raymond Trio. (Last Half)—Crouch, Richards Trio—Dixie Hamilton & Co.—Marriage vs. Divorce—Will J. Evans—Wilbur & Lyke.

BALTIMORE
Stone & Moyer Sisters—Mohawk & Rainbow—Maletta Boncini & Co.—Royal 4—Gen. Pisano & Co.

BOSTON
(First Half)—The Braminos—Morton & Dennis—Helene Davis—Willing & Jordan—Black & White Revue. (Last Half)—Street Urchin—Cook & Oatman—Murphy & Plant—Haveman's Animals.

PROVIDENCE
(First Half)—Flying Weavers—Gordon & Gordon—Nine O'Clock—Van & Vernon—Chalfonte Sisters. (Last Half)—Slegrist & Darrell—Burton & Shea—Brady & Mahoney—Military Revue.

SPRINGFIELD
(First Half)—Slegrist & Darrell—Burton & Shea—Brady & Mahoney—Military Revue. (Last Half)—Flying Weavers—Gordon & Gordon—Nine O'Clock—Van & Vernon—Chalfonte Sisters.

TORONTO, CANADA
Reo & Helmar—Zoller & Knox—Imperial 4—Jeff Healy Co.—Friend & Downing—Futuristic Revue.

MONTREAL, CANADA
Theodore Trio—Rice & Francis—Thos. P. Jackson & Co.—Marston & Manley—Odva & Seals.

ROBERT

Hair Dressing and Beauty Parlor

Headliners have their work done here. Ask Dorothy Dalton, Virginia Pearson, Sylvia Bremer, Irene Franklin, Elmore Griffith.

500 FIFTH AVENUE
At 42nd St., New York

Suite 506 Phone Vanderbilt 4118

JAMES MADISON says—

Although not a political "party," I have a platform and here it is:—TO WRITE FOR THOSE WHO CAN PUT IT OVER AND THEN STICK TILL MY END OF THE JOB IS 100% O. K. Those requiring monologues, acts and sketches, musical comedies, burlesque shows, songs, smart patter, scenarios, etc., will find me at

1493 BROADWAY, N. Y.

Get out in front of a **PAINTED SATEEN DROP** and Your **Act** **MUST GO OVER** Futuristic Designs Created by

FRED R. GLASS

STUDIO: 238 W. 46th St.
Phone, Bryant 5144 NEW YORK

JAMES PECK

STRAIGHT MAN
Barney Gerard's
"Follies of the Day"

TILLIE DELANEY

THE LITTLE GIRL WITH THE BIG VOICE

INGENUOUS SOCIAL FOLLIES

FRANK ANDERSON

With JINGLE JINGLE COMPANY

One of the Neatest Irish Comedians in Burlesque

SWEET MAMMA!
PAPA'S GETTING MAD!
"Every Bit a Mills Hit"

LONDON, CANADA
(First Half)—3 Falcons—Cook & Oatman—M. Golden & Co. (Last Half)—Craig & Cotto—Gordon & Germaine.

WASHINGTON, D. C.
Cowboy Williams & Daisy—Lee Mason & Co.—Pearl Abbott & Co.—Tom Mahoney—Josie Flynn's Minstrels.

HAMILTON, CANADA
Theodore Trio—Rice & Francis—Thos. P. Jackson—Odiva & Seals—Marston & Manley.

W. V. M. A. CHICAGO, ILL.

American (First Half)—The Man Off the Ice Wagon—Rubeville—Hampton & Blake—Isikawa Bros. (Last Half)—Yorke & Maybelle—And Son—Cahill & Romane—Lipton—Gordon's Circus.

Lincoln (First Half)—Forrest & Church—Yorke & Maybelle—Barry & Layton—And Son—Ray & Emma Dean. (Last Half)—Marion Gibney—Edw. Hume & Co.—Ray Conlin—Hampton & Blake—Isikawa Bros.

Keddie Theatre (First Half)—Valmont & Rayben—Two Ladellas—Three Chums—The Night Boat—Grey & Byron—Berzack's Circus. (Last Half)—Forest & Church—Faber & Burnett—Lee Stratford & Alba Der—Princeton & Watson—Breen Family.

Empress Theatre (First Half)—Beaggy & Claus—Mary & Ann—Chas. Olcott—Potter & Hartwell. (Last Half)—Lawton—Man Off the Ice Wagon—Winter Garden Girls—Grey & Byron—Dancing Humphreys.

Logan Square (First Half)—Capt. Pickard's Seals—Claxton & May—Stabedo & Burnett—Spencer & Williams. (Last Half)—The Levolas—Angel & Fuller—Life—Freddie Allen—Billy Bouncer's Circus.

RACINE
(Sunday)—Wellington & Sylvia—Three Eady Sisters—Spencer & Williams—Potter & Hartwell.

ATCHISON, KANSAS
Orpheum—Monti & Parti—Bobby Harris—Catalano and Williams—Dressler & Allen—Novelty Clintons.

ALTON, ILL.
Hippodrome Theatre (First Half)—Reno—Howlan Sisters & Clouder. (Last Half)—Two Ladellas—Bartholdi's Birds.

BATTLE CREEK
Bijou (First Half)—Barry & Layton—Rawson & Clair—Clay Crouch. (Last Half)—Bernard & Ferris—Old Black Joe Land—Walmesley & Seating—Three Ankers.

BARTLESVILLE, OKLA.
Odeon (First Half)—Mile. Lingard—Freed & Green—Sig. Franz Troupe. (Last Half)—Foster & Peggy—Green & Drew—Three Ambler Brothers.

BLOOMINGTON, ILLINOIS
Majestic Theatre (First Half)—Retter Bros.—Jas. H. Cullen—Cassen-Kirke & Co. (Last Half)—Charnoff's Gypsies.

BELLEVEILLE, ILL.
Washington Theatre—Jordan & Tyler—Davey Jameson—Al. Espe & Co. (Last Half)—Valentine & Bell—Tabor & Greene—Bottomley Troupe.

CENTRALIA, ILL.
Grand (First Half)—Helvey & Brill—Alice Teddy—One to Fill. (Last Half)—Samkus & Silvers—Fiske & Fallon—Southern Harmony Four.

CLINTON, IOWA
Orpheum (First Half)—Clifford & Bothwell—Jimmy Dunn—Hanson & Clifton. (Last Half)—Jean & Arthur Keeley—Jewel & Raymond—Tango Shoes—Rasso & Co.

CHAMPAIGN
Orpheum (First Half)—Kawano Duo—Stuart Girls—Plicer & Douglas—Will Mahoney—Wintergarden Violin Girls. (Last Half)—Grant & Wallace—Maker & Redford—Merlin—Blossom Sealey—Shaw & Campbell.

ST. LOUIS, MO.
Columbia Theatre (First Half)—Sankus & Sylvis—Robinson & Pearce—Charnoff's Gypsies—Angel & Fuller—Bottomley Troupe. (Last Half)—Reno—Howlan Sister & Clouder—Farnum & Patrick—Al. Espe & Co.

CEDAR RAPIDS, IOWA
Majestic Theatre (First Half)—Great Rasso & Co.—Barber & Jackson—DeWolf Girls—Mason & Dixon—Primrose Four. (Last Half)—Potter & Hartwell—Claxton & May—Ella Comes to Town—Mary Ann—J. Rosamond Johnson & Co.—Chas. Olcott—Berzack's Circus.

DAVENPORT
Columbia (First Half)—Will & Linda Newman—Ella Comes to Town—Johnny Burke—Gordon's Circus. (Last Half)—Angelo Armento & Co.—Frisco—Rosa King Trio—Jas. H. Cullen—Jimmy Casson & Hazel Kirke.

DECATUR
Empress (First Half)—Sargent Bros.—Edw. Hume & Co.—Merlin—Princeton & Watson. (Last Half)—Dorothy Morris Trio—A Hungarian Rhapsody—Alfred Latell & Co.—Will Mahoney.

DETROIT
(First Half)—Kesterson Bros.—At the Turn Pike—Walmesley & Keating—Colour Gems. (Last Half)—Doyle & Elaine—Hawson & Clair—Barry & Layton.

DES MOINES, IOWA
Majestic (First Half)—Rialt & Lamson—Collins & Dunbar—Violet Goulet—Brazilian Helress. (Last Half)—Frawley & West—Gallarini Sisters—Jimmy Dune—Revue DeLuxe.

DUBUQUE, IOWA
Majestic Theatre—Breawaway Barlow—Galarini Sisters—Anderson & Burt—Hugh Johnston—Tango Shoes—Holden & Herron—Nathane Bros.

DANVILLE
Palace (First Half)—Minetti & Ridell—Pretty Soft—Leroy & Mable Hart—Five Chaplins. (Last Half)—Oh, Look—Princeton & Watson—Bell & Caron.

ST. LOUIS, ILL.
Erber's Theatre (First Half)—Valentine & Bell—Harry Ellis—Haynes, Montgomery & Hand. (Last Half)—Jordan & Tyler—Kane & Norman—Law Dockstader.

EVANSVILLE
The Hennings—Gilbert & Saul—Allen & Brinkley—3 to Fill—Terre Haute & Evansville Special.

FORT WAYNE
Palace—Propper & Maret—Eloy Sisters—Faber & Burnett—Three Chums—Henry B. Toomer—Petrova—Rubetown Follies.

FLINT
Palace (First Half)—Harry West & Chums—Phyllis Gilmore & Co.—Bert Howard—Lottie Mayer & Co. (Last Half)—Harry Tauda—Steve Freda—Lottie Mayer & Girls—Aah & Hyams.

GALESBURG, ILLINOIS
Orpheum Theatre (First Half)—Davigneau's Celestials—Thos. Potter Dunn—Bell & Caron. (Last Half)—The Timbos—Worth Wayten Four—Belmont's Canary Opera.

GRANITE CITY, ILL.
Washington Theatre (First Half)—Love & Wilbur—Frank Gould. (Last Half)—Jos. & Bessie Aitkin—Robinson & Pearce.

GREEN BAY
Orpheum—Dancing Humphreys—Italian Duo—Stratford Four—Berving & Scott—Nathane Bros.

HUNTINGTON
Huntington—Patches—Lizette.

LOGANSPOUT
Colonial—Parker Trio—Valentine & Bell.

JOLIET, ILLINOIS
Orpheum Theatre (Sunday)—Davigneau's Celestials—Thos. Potter Dunn—Bell & Caron. (First Half)—Unusual Duo—One to Fill—Newhoff & Phelps. (Last Half)—Hayataka Bros.—Johnny Johnston.

JACKSON
Orpheum (First Half)—Trio Marconette—Bernard & Ferris—Murray Sisters—Sam Kern—Travilla & Seal. (Last Half)—Cleveland & Dowry—Phyllis Gilmore & Co.—Clay & Crouch—Colour Gems.

KANSAS CITY
Globe (First Half)—Helen Jackley—Alice Nelson & Co.—Jessie Hayward & Co.—Harvey Haney & Grace—Sterling & Marguerite. (Last Half)—Pauline Saxon & Sister—O'Brien, Mgr., and Proprietor—Fred Rogers—Latoy & Vesta.

KALAMAZOO
Regent (First Half)—Barbette—Ferguson & Sunderland—Cleveland & Dowry—Fixing the Furnace—Larry Comer—Tid-Bits of 1920. (Last Half)—Tozart—Murray Sisters—At the Turnpike—Foley & Omell—Sam Abner—Trio Marconette.

KENOSHA, ILL.
Virginian Theatre (First Half)—Teschow Cats—Prince & Bell—Faber & Burnett—Cahill & Romane—Isikawa Bros. (Last Half)—Capt. Pickard's Seals—McKeown & Brady—Martha Hamilton & Co.—Ja Da Trio—Johnson Baker & Johnson.

LINCOLN, NEB.
Liberty (First Half)—Pauline Saxon & Sister—O'Brien, Mgr. & Proprietor—Anna Eva Fay—Latoy & Vesta—One to Fill. (Last Half)—Laurel Girls—Bayes & Fields—John R. Gordon & Co.—Anna Eva Fay—Will Brothers.

MARION, OHIO
(First Half)—Howard & Helen Savage—Marcus & Booth—Toy Ling Foo. (Last Half)—King & Wise—Bobby Folsom.

Marion Inn (First Half)—Renie & Florence—King & Wise—Walters Wanted—Bobby Folsom. (Last Half)—Five Chaplins—Harmon—Toy Ling Foo.

OKMULGEE, OKLA.
Cook (First Half)—Mile. Lingard—Fredd & Green—Mayor & the Manicure—Worth & Gordon—Sig. Franz Troupe. (Last Half)—Lester Raymond & Co.—Burke & Burke—Ferguson & Francis—Dora Hilton—Mystic Garden.

OKLAHOMA CITY, OKLA.
Lyric—Foster & Peggy—Worth & Gordon—The Mayor & the Manicure—Orren & Drew—Three Ambler Brothers.

OTTAWA, ILLINOIS
Gayety Theatre (Sunday)—Bobbie Folsom—One to Fill—Newhoff & Phelps—Unusual Duo.

PEORIA, ILLINOIS
Orpheum Theatre (First Half)—Hayataka Bros.—Johnny Johnston—McDevitt, Kelly & Quinn—Signor Frisco—Jim & Marian Harkins—Prescott & Hope Eden. (Last Half)—Retter Bros.—Southe & Tobin—Middleton & Spellmeyer—Spencer & Williams—Frescott & Hope Eden.

OMAHA, NEB.
Empress (First Half)—John R. Gordo & Co.—Bayes & Fields—Wilke Brothers. (Last Half)—Rex—Hays & Lloyd—John Heff—Seven Glasgow Maids.

LADY MANNERS IN FILMS

Lady Diana Manners, daughter of the Duke and Duchess of Rutland and considered one of the world's most famous beauties, is to become a star in photoplays produced by J. Stuart Blackton, with whom she has signed a contract. Lady Manners has won an international reputation as a dancer and actress in society and charity entertainments. During the war she appeared with a number of British noblewomen in a photoplay showing war relief work being done by the women of aristocracy in England.

The contract calls for the appearance of Lady Manners in a number of plays under Blackton's personal direction. These will be made in England.

SCHENECTADY HOUSE OPENING

ALBANY, Nov. 20.—The Bareli Theatre in Schenectady, which has been under construction for several months, is now completed and will open on Wednesday night. It is one of the most modern, up-to-date motion picture theatres in the city and has a seating capacity of 1,200. It will be under the management of William E. Gladstone.

In addition to a large orchestra under the direction of W. J. Healy, special musical features will be provided by a large Cassavant concert organ. The opening screen production will be William Farnum in "If I Were King," in conjunction with a recent release of "Mutt and Jeff" and a news weekly.

WANT JOHNSON PARDONED

TOPEKA, Kan., Nov. 20.—Elisha Scott, a negro attorney of this city, is attempting to secure a pardon for Jack Johnson, the negro battler and former heavyweight champion of the world, on the grounds that several theatrical engagements are awaiting the freedom of the fighter.

CUMMINGS SIGNS FOR STOCK

OAKLAND, Cal., Nov. 19.—Irving Cummings, picture star, now on his way to Canada on a motion picture engagement, has signed with J. J. MacArthur for a summer stock season at Ye Liberty Playhouse here next year.

ELGIN THEATRE BURNS

Elgin, Ill., Nov. 19.—The Temple Moving Picture Theatre was destroyed by fire early this morning. It had a seating capacity of about 400 and occupied the lower floor of the Masonic Temple.

WANTS FILMS FOR GERMANY

M. D. Heilbronner, motion picture magnate of Germany, arrived in this country Saturday. He is to confer with American film producers in regard to bringing American pictures into Germany.

"PRINCESS VIRTUE" CLOSED

HARTFORD, Conn., Nov. 20.—Gerald Bacon's production "Princess Virtue" closed at the Parson Theatre here. The piece opened some time ago in Washington.

MILDRED HARRIS COMING EAST

LOS ANGELES, Nov. 18.—Mildred Harris, with her divorce decree from Charlie Chaplin safely tucked away, is speeding to New York tonight.

PISO'S

MUSIC MANUSCRIPTS corrected, arranged and prepared for publication, from crude copy or dictation. Melodies harmonized and arranged with attractive piano accompaniment. Compositions perfected; ideas developed. Expert Band and Orchestra arranging. ROD JACOBSEN, 2638 Milwaukee Ave., Chicago, Ill.

PLAYS, SKETCHES WRITTEN
TERMS for a Stamp
E. L. GAMBLE, Playwright,
EAST LIVERPOOL, OHIO

WANTED FOR COMEDY SKETCH
Character Comedienne, Ingenue and Light Comedian. Send photo. Steady work. "A B C," care Clipper.

Attractions at City Theatres

BELASCO West 44th Street.
Eves. at 8.20. Mats. Thurs. & Sat. at 2.20.
DAVID BELASCO Presents
FRANCES STARR in "ONE"
a New Play by EDWARD KNOBLOCK

LYCEUM West 4th St. Eves. 8.20.
Mats. Thurs. and Sat. 2.20.
DAVID BELASCO Presents
INA CLAIRE in a New Comedy by Avery Hopwood
THE GOLD DIGGERS

B. F. Keith's
PALACE Broadway and 47th St.
Mats. Daily at 2 P. M.
25, 50 and 75c. Every night 25, 50, 75, 91, \$1.50
EDDIE LEONARD, GUS EDWARDS SONG REVUE, Louise Gunning, Wood & Wyda, Burns & Frabito, HENRY (Squidgulum) LEWIS.

Knickerbocker E'way, 5th St.
Eves. 8.15. Mats. Wed. & Sat. 2.15.
GEO. M. COHAN'S COMEDIANS
in the New Musical Comedy
"MARY" ISN'T IT A GRAND OLD NAME

HUDSON THEATRE West 44th St.
Mats. Wed. and Sat. Eves. 8.20
GEO. M. COHAN'S PRODUCTION OF
"THE MEANEST MAN IN THE WORLD"
Mr. Cohan in the title role

ELTINGE Thea. W. 42d St. Eves. 8.40
Mats. Wed. & Sat. 2.50
"Mack Sennett never presented more alluring bathing girls than A. H. Woods in
LADIES NIGHT
SUN & N. Y. HERALD

REPUBLIC Thea. W. 43d Street.
Eves. 8.20. Mats. Wed. & Sat. at 2.50
EARL CARROLL Presents
a New Comedy-Drama
Daddy Dumplins
with MACLYN ARBUCKLE

OLYMPIC 14th Street,
Near 3d Av.
THIS WEEK
Broadway Belles
Next Week—SOCIAL FOLLIES

BROOKLYN THEATRES
Gayety Theatre Throop Ave.
& Broadway
THIS WEEK
SOCIAL FOLLIES
Next Week—SWEET SWEETIE GIRLS
EVERY SUNDAY 2 BIG CONCERTS

Empire Theatre Ralph Avenue and Broadway
Million Dollar Dolls
Next Week—PARISIAN WHIRL

STAR Jay nr. Fulton St. Mats.
Tel. Main 1283. Daily.
CABARET GIRLS
Wrestling Every Thursday Night
Direction—GEORGE BOTHNER
EVERY SUNDAY 2 BIG CONCERTS

Casino Theatre
This Week
BOSTONIANS
Next Week—Victory Belles

SWEET MAMMA!
(PAPA'S GETTING MAD)
"Every Bit a Mills Hit"

Aaron's
Just opened the only Second-Hand Department Store in the World, occupying the Entire Building at
808 Sixth Ave., Bet. 45th & 46th Sts., N.Y.C.
Wonderful Assortment of
GOWNS, WRAPS, FURS
REMARKABLY LOW PRICES

Write for
COLOR CHART
and Booklet
HOW TO MAKE-UP
STEIN'S
MAKE-UP
M. Stein Cosmetic Co.
125 West 31st Street, New York



Kola and Jackson

Present

GYPSY TRIO

in
8 Miles in 8 Minutes?
Signed over the entire Low Circuit in connection with Harry Hines. Thanks to Mr. Lubin and to Mr. Hines.
Direction Sam Fallow

LOVE IS LIKE A BUBBLE BALLAD

DREAM EYED BABY DOLL

PROFESSIONAL COPIES

FOX TROT AND ORCHESTRATIONS

ARROW MUSIC PUB. CO., 2305 7th Ave., New York City

STOCK MANAGERS: We are offering a bill particularly adapted to Yuletide.

"GOODY TWO SHOES"

4 ACTS—CAST 7 AND 4—excellent leads. One set to an Act. No children. Has made big money in seasons past. Reasonable royalty. Sent on approval if desired. AKERSTROM PLAY PUBLISHERS, 889-11th Ave., Long Island City, N. Y.

W. E. Nelson Playwriting Co.

WEAK ACTS MADE STRONG, OLD ACTS MADE NEW. Our Material Will Assure Booking. We also have a number of sketches and acts to lease on royalty basis. Write for liberal terms or if in the city call.

Suite 232, 1400 Broadway, Knickerbocker Theatre, Bldg., New York

FERGUSON SCENERY

Castor Boxes
Ground Cloths
Drop Covers

New and Used
Odds and Ends in
Theatrical Properties

Furniture Covers
Comfortables
Draperies

OF PLUSH, SATEEN, VELVETEEN, SILK AND SATIN

Made, repaired and rented. All theatrical sewing except costumes.

285 WEST 45th STREET, NEW YORK. Phone Bryant 9423.

JOHN KEIT AND DUTTON CHARLES

in "TWO REG'LAR FELLERS"

Direction—THOS. J. FITZPATRICK, Keith Vaud. Exch.

THE THREE KEENA SISTERS

SINGING AND DANCING TRIPLETS

Direction MARK LEVY

CROSS & SANTORO

America's Foremost Exponents of Physical Culture

FRANK CALLAN & KENYON TOM

DIRECTION ABE FEINBERG

BOOKED SOLID 4 WEEKS, LOWE CIRCUIT

KYRA

With "Passing Show"

NEW ACTS AND REAPPEARANCES

(Continued from Pages 12 and 23)

LOU HERNE AND JOE OPP

Theatre—Audubon.

Style—Sketch.

Time—Twenty minutes.

Setting—Special; full.

Eddie Cantor appeared incognito at the Audubon last week in a scene for the Shuberts' new "Midnight Rounders" show. With him were Lou Herne and Joe Opp. While Cantor insisted that his name be left off the program, the latter twain obviously could find no tangible reason why they should follow suit.

But Cantor couldn't fool the uptowners. They were "wise" long before the time for his appearance and, when finally the act was ended, they were ready to applaud him. This apparently perturbed the erstwhile Follies comedian.

As for the skit itself, it was funny. The action takes place in a second-hand clothing shop—Joe's Blue Front. It is concerned chiefly with the efforts of Cantor, as a tailor, and Herne as a salesman, to sell Joe Opp a new suit. Their stock contained variety, all will agree. Joe was fitted out with everything from a golf suit ordered by the late General Grant when he was still in his prime, to the uniform of a present-day glib. But Joe knew what he wanted and when he wanted it he wanted it. A suit with a belt in the back, he insisted, or no suit at all. Did he get it? We'll say he didn't. Eddie and Lou finally got so sore that they chased him out and Joe was in such a hurry that he forgot his pants. All of which sounded and looked much better on the stage than in print.

E. H.

MATTYLEE LIPPARD

Theatre—Keith's Jersey City.

Style—Songs.

Time—Fifteen minutes.

Setting—One.

Assisted by Dave Dillon at the piano, Mattylee Lippard, gowned tastefully for each number, renders a quartette of songs, all of which are new, interesting, and chosen with rare judgment to round out a well balanced program. With a few minor changes, this act can easily work its way into big time.

For one thing, Dillon could add to the attractiveness of the offering if he wore a Tuxedo instead of street clothes. This would be in harmony with the extraordinarily pretty gowns that Miss Lippard wears, and would also add the stamp of class that is essential to a song act in big time vaudeville. The saxophone number, with which she closes the show, ought to be nearer the middle of the show, as it is not the act's strongest point by any means.

Among the songs Miss Lippard sings are "Sweet Kisses" and a Chinese number with which she can score anywhere.

J. H. H.

ARTHUR AND LEAH BELL

Theatre—Harlem Opera House.

Style—Ventriloquists.

Time—Fifteen minutes.

Setting—One.

Both people in this act are ventriloquists, the man being in a class with the top-notchers. The particularly entertaining feature of their offering is the steady stream of clean, wholesome comedy which runs through it and makes it just as delightful to grown-ups as it is to kiddies.

The man employs an old but clever trick in having his dummy sing verses about different people in the house. He also draws a laugh by quipping water out of the dummy's mouth. For an encore, the woman takes another dummy into the audience, where she works it in full view of the house and gets some big laughs by greeting different patrons, via the dummy, with a "Hello Red," etc.

Both members of the team have good stage personalities and the act has everything in its favor for an early rise in the profession.

J. H. H.

SANTOS AND HAYES REVUE

Theatre—Greenpoint.

Style—Revue.

Time—Forty-five minutes.

Setting—Specials.

Santos and Hayes, in their new revue, have a vehicle which, when cut to run a bit faster and not so long, should prove of big time speed. The act is a novelty as far as big revues go and is excellently staged, with plenty of action and enough variety to prove interesting. When reviewed, it was only three days old and, therefore, in the embryo stage. No doubt, by the time it reaches its big time destination, the necessary cutting will have taken place.

The first scene is set in a doctor's office, where "The Act Doctor" receives his patients, all of them wanting a cure for their act, which doesn't go. Among the patients are Santos and Hayes, who are looking for a new act, being tired of the old one entitled "The Health Hunters." The doctor prescribes for them and his directions are then enacted. He enumerates the various compounds needed to cure, for instance, dances, and to illustrate his meaning, a team of dancers offers a specialty. First, however, he makes the girls do their old act and they offer an excerpt from their former vehicle, which proves to be just as funny as ever.

The "doctor" then prescribes costumes, music, settings, and each of them is illustrated. The two featured people then offer a singing and piano specialty, Miss Santos offering a piano solo, which she played surprisingly well, and Miss Hayes demonstrating her vocal ability in fine style. More of the prescription is then demonstrated, with more dancing, comedy and specialties. Of the specialty numbers offered by the supporting company, an Oriental dance by one of the women and the Russian dancing of the man named Hickey, stand out. Both these people are top-notchers in their line of work and much is to be expected of them in the future.

For a finish, Santos and Hayes offered a "rube" number in which they did some clog dancing that brought down the house. Their supporting company is well chosen and lend more than capable aid to the production. The act is beautifully costumed, staged and set, no expense having been spared in the production, which is lavish to the extreme. Santos and Hayes have in this a vehicle that gives them ample opportunity to display their versatility as entertainers. The producers of this act have added another feather to their cap, for the act, when properly shaped up, will take its place with the best revues in vaudeville.

S. K.

VIE QUINN

Theatre—Harlem Opera House.

Style—Dance.

Time—Fourteen minutes.

Setting—Two.

Vie Quinn is a rather smart appearing person and offers a high class dancing act that registered very heavily in this house. Chief credit for the success of the act, however, should rightfully go to Jack Masters, her graceful, leggy partner. That second adjective probably won't be found in the dictionary, but if you could see Masters kick, you would understand.

Their last dance, though it is the most spectacular of the lot, is by no means their best and sends the act off to a rather weak finish. Miss Quinn's tumbling between her dancing partner and her accompanist, who leaves the piano in the last minute of the act, is an awkward movement at best. It might be advisable to omit it in favor of something neater and more dependable.

A little roughness that will probably wear away in time was noticeable throughout, but Miss Quinn and Jack have the ability and material and the act ought to develop well.

J. H. H.

NEW ACTS AND REAPPEARANCES

RITA GOULD

Theatre—Proctor's 58th St.
Style—Singing.
Time—Eighteen minutes.
Setting—Three.

A most novel and effective manner of presenting a number of songs, interspersed with witty chatter, has Rita Gould, and her act went over to an emphatic hit at this house. Frances Nordstrom is the writer of the piece. The setting depicts a huge open fireplace and, at the rise of the curtain, Miss Gould is revealed as an unsophisticated maid who gets her impressions of the world from pictures she visualizes as she gazes into the fire.

The things that she sees in this manner are then revealed to the audience, Miss Gould acting as the interpreter. Her first impression is that of a Spanish dancer. The graceful and artistic manner in which Miss Gould interpreted this role won the approbation of the auditors and, from this point on, the applause was accelerated at the end of each successive number.

A judge passing sentence on a man who has trifled with the affections of a woman was the next bit, and was exceptionally well portrayed, the enunciation of Miss Gould being most pleasing in its clarity. A lighter number followed in which she pictured a woman who has come into contact with all manner of men, from those who were meek as lambs to those who believed themselves veritable lion-tamers. Woven into this bit were sidelight impressions of the various types of men, and Miss Gould rendered them in a manner that won laughs in rapid succession.

The picture of a bride came next, this proving the most novel and effective of all. Miss Gould, in this interpretation, stood sideways to the audience. Almost immediately after her exit as the bride, she was back on again as a widow in mourning. This time her right, instead of her left side, was towards the audience. She soon revealed the secret of her amazingly quick change when she faced front. The left side of her costume, from shoes to veil, was white, while the right side was black. She then proceeded to alternate in showing left and right as she gave an impression of a dialogue between widow and bride as they console each other. From out centre, this bit proved most strikingly effective, and, at its conclusion, resulted in a spontaneous outburst of applause.

The novelty of the turn, the effective manner in which it is staged and presented, along with the artistry of Miss Gould, is certain to insure its success. A young man, unbilled, accompanied at the piano.

J. Mc.

JEAN METCALF & CO.

Theatre—Proctor's 23d St.
Style—Female impersonator.
Time—Twelve minutes.
Setting—One.

Before a velvet drop in one, a piano accompanist enters from left and, after a short introduction, a negro porter slowly enters from right.

Standing upright on a baggage truck which he wheels, is a figure in frayed trousers and coat, with a tattered felt hat. To all appearances, it is a woman garbed in male attire.

The porter deposits his load and then slowly exits. The belief that the person thus brought on is a woman is strengthened by a vocal number which follows. The voice is that of a sweet soprano. Following the conclusion of the number the piano player renders a medley of published numbers, and an exceptionally tall woman enters, the same person as had been wheeled in previously. Following two more vocal selections, the singer removes a wig, revealing himself to the audience as a clever female impersonator, handicapped to a great extent by his height. The deception, withal, was very good and especially effective at the start.

J. Mc.

"ANY HOME"

Theatre—Bushwick.
Style—Comedy sketch.
Time—Twenty minutes.
Setting—Three.

Rilla Willard and a company of three, in a comedy playlet by J. J. McNally, Jr., entitled "Any Home," received a most enthusiastic reception, and easily registered in the hit column. The piece is presented by Hugh Herbert and staged by Hermann Strauss.

Whether the condition the piece revealed is one that is prevalent in every home is a matter of opinion, but it is enough, from the viewpoint of the audience, that it is in this particular home.

Rilla Willard portrays the role of a home-loving mother, well drilled in the duties of domesticity. In fact, so accustomed to seeing her doing things around the house are the immediate members of her family that it bothers them little how hard she works.

At the rise of the curtain, the interior of "any home" is revealed. Mother is hard at work putting the house in shape for the evening arrival of her husband, daughter and son. When they come in, they offer no praise for the manifold duties their mother has performed that day. Instead, they start to remind her of the things she didn't do. The constant nagging is continued to the point where the mother decides that being a family drudge is a most thankless job. Thereupon, she immediately resigns, declaring that any time they want her back it will cost them \$50 a month. Also, she must have Wednesday off.

This gives rise to some good comedy, and the act runs along smoothly and rapidly. Father, son and daughter find it useless to try and get along without the mother. Eventually, they sign an armistice and request that she come back at \$50 a month, in addition to a number of privileges. They consent to her having Wednesday off, whereupon she returns and reminds them that the day is Wednesday and her day off.

Rilla Willard handled the role of the mother in a most effective manner, and got her lines over with a punch. The supporting cast ably abetted in the action. Fred Bowers plays the father; Marie St. George, the daughter, and Mitchell Greene, the son.

J. Mc.

HARPER AND BLANKS

Theatre—Greenpoint.
Style—Song and dance.
Time—Fifteen minutes.
Setting—One, ordinary.

Harper and Blanks, a pair of colored entertainers, have an act that, as it stands at present, will be classed only as another of those man and girl acts, but which, nevertheless, shows remarkable opportunities for improvement and possibilities of development into a good act. At present, it is merely pleasing and passable.

The act opens with a published number, done in ragtime style, with just a twist or two of the feet for emphasis. A clever novelty number, evidently specially written, follows. This number is one of those intricate things that gets you into a maze as to where all those words came from. The girl then sings a jazz number, with a few steps for additional measure. The number is too old and could be advantageously replaced. A quarrel bit follows and that, too, could come out, as it means nothing to the act. A double jazz song and dance finish are offered. The number utilized here is too slow. A Chinese jazz bit that was done as an encore is the best thing in the turn. In this, the man displayed some real ability with his feet. More of this and less of the attempts at comedy would help them nicely. They have the ability to put over a singing and dancing novelty turn, but, at present, it is misdirected. Some new material is what they need above everything.

S. K. SECOND COMEDIAN

MINSKY BROS.
NATIONAL WINTER GARDEN

2nd Ave. and Houston St.
New York City

CHORUS GIRLS

of class and ability may secure one solid year's work

No morning rehearsals

No Sunday Work

CAN YOU BEAT THIS?

STARS OF BURLESQUE

ETHEL SHUTTA

FEATURED DANCING

SISTER OF JACK

WITH TOWN SCANDALS

JACK SHUTTA

TRAMP COMEDIAN

BROTHER OF ETHEL

WITH GIRLS FROM JOYLAND

PEGGY HART PHIL

DANCING SPECIALTY

BROADWAY BELLES

BABE QUINN

SOUBRETTE

BOWERY THEATRE

JAY "FLIP" FLIPPEN

I'm the "Hit" of Hits and Hits. Direction Emmett Callahan

HELEN RIKHOFF

INGENUE SOUBRETTE

SAM HOWES JOLLITIES, 189

LILLIAN NORWOOD

SOUBRETTE

SAM HOWES JOLLITIES OF 189

LEW TURNER

JUVENILE

BEST SHOW IN TOWN

FANNY ALBRIGHT

ONE OF THE DAINTIEST INGENUES IN BURLESQUE

"JINGLE JINGLE" CO.

HARRY (WEE) KILBY

PLAYING CHARACTERS THANKS TO STONE and PILLARD.

Direction—IKE WEBER

ALPHIA GILES

SOUBRETTE WITH THE NAUGHTY EYES WITH SWEET SWEETIE GIRLS

May BERNHARDT and LEA Mabel

FEATURED WITH CHAS. ROBINSON'S PARISIAN FLIRTS

CHAS. E. PENDLEY

STRAIGHT MAN

GEO. JAFFE'S JOY RIDERS

JOHNNY HUDGINS

MONTE CARLO GIRLS

MONTREAL EXHIBITORS PROTEST

MONTREAL, Nov. 20.—A delegation representing moving picture interests of Montreal, specially the Film Exchange Manufacturers' Association and representatives of the exhibitors, waited on Hon. L. A. Taschereau, prime minister of Quebec, on Tuesday and presented a case against the present rulings of the Board of Moving Pictures Censors.

The delegation was headed by A. Papineau Mathieu K. C. counsel, while F. W. Conover, manager of the Imperial Theatre, was the spokesman. It was pointed out to the prime minister that, of late, so many pictures had been rejected by the Board that the result would be that within a few weeks the picture houses would have to close down for lack of pictures. Dozens of photo plays and pictures which were accepted by the Ontario Board of Censors have been rejected here and the trade, as a result, finds itself in a difficult position.

The system here is for the picture to be shown first at the higher priced theatres, and then make the tour of other houses in the city, but, owing to scarcity, pictures in some cases have been shown simultaneously in first and second class houses. Mr. Taschereau was informed that the moving picture people were quite willing to co-operate in every way possible with the board, but the manner in which business is being conducted at present simply means that the industry is taxed without representation.

ARRESTED IN STOCK DEAL

When Frank Pallancott, who says he was made secretary of the McDonald Moving Picture and Amusement Offices by Frank McDonald, because he had purchased \$500 worth of stock in the company, saw McDonald tear up the stock certificates and records of the firm's transactions, he became suspicious and called in the police.

In the West Side Court last Saturday, McDonald was arraigned for having sold stock in an imaginary motion picture scheme. Pallancott, in making the complaint against McDonald, who says that he is 26 years old and an engineer, alleged that the latter failed to turn over the certificates for the stock he purchased. Three girls who said that they had given him various sums of money on his promise to make movie queens of them, added a great deal of excitement to the proceedings.

Detectives Meany and Daly, who made the arrest, say that McDonald had sold about \$5,800 worth of stock in the scheme, according to the story told them by McDonald's assistant secretary, who, according to the police, is to testify against his former employer on Tuesday. Meany further states that McDonald admitted that his right name is Francisco MacDonado.

GIRLS ACCUSE MANAGER

CHICAGO, Nov. 22.—Joseph Koppel, manager of the Adelphi Theatre, was arrested here last week on charges made by two girls, both under ten years of age. He was held without bail and all efforts of Max Asher, proprietor of the theatre, to have him released under bond, have proved futile. The case is causing wide attention here and will be heard next month.

KASHIN TAKES MONTREAL LEASE

MONTREAL, Nov. 20.—Maurice Kashin, who, at present, is manager of the Holman Theatre, has taken a ten-year lease on the Maple Leaf Theatre, at present being entirely renovated, and will open Dec. 1 with Feature Films, Kashin was formerly manager of the Broadway Theatre, New York.

LEADING LADY WANTS DIVORCE

BOSTON, Nov. 21.—Adelyn Bushnell Boyden, leading lady of the Malden Theatre Stock Company, has filed a suit for divorce against William E. Boyden, a former army aviator, in Knox County, Me. She charges her husband with cruel and abusive treatment and neglect to provide.

SWEET MAMMA!
(PAPA'S GETTING MAD)
"Every Bit a Mills Hit"

SOCIETY FOLK BACK ON SALARIES

Katherine S. Brown, who represents one hundred of the Capitol City's society and professional women, as president of the Washington Theatre Productions, got into trouble with the Actors' Equity Association last week when members of the "Heigh Ho" company complained that, after the first week on the road, they were already behind in salaries.

The A. E. A. notified Miss Brown that if she could not guarantee the company their money, she would not be allowed to take the company from Baltimore, where they played last week, to Richmond, where they are booked prior to opening in Washington next Monday. Early this week, the A. E. A. received word from Richmond that all the choristers had been paid in full and that a satisfactory agreement with the principals had been reached.

It is said that the sponsors of the "Heigh Ho" show hope to recoup the losses they have been playing to since the show opened several weeks ago in Annapolis, during its run in the Capitol City. It is said that \$3,000 has already been paid on the Shubert-Garrick, where the show will open its Washington engagement. "Heigh Ho" is the initial production of the Washington Theatre Productions, whose aim it is to establish a National Theatre in the Capitol City.

BALTIMORE, Nov. 19.—"Heigh-Ho," produced by the Washington Theatre Productions, an organization said to be sponsored by some Washington society women, was seen at the Lyceum here this week.

Deems Taylor and Eugene Lockhart have an idea in the piece that is going to make for them an unusual musical entertainment. Just at present the future tense is proper, for there are a number of spots in the evening that will bear smoothing out, and the gentlemen who wrote the production must do some rewriting. Then "Heigh-Ho" will be all right. The elusive idea underlying the miscellany of songs and dances is not new, of course. But it is given a pleasing twist and the serious allegory that it serves up is coated with a sugar pill.

The story concerns a search in the mythical Pierrotland for a box containing the key to life. Each character has a different idea of what the key is, and each seeks it far and wide. And when the key is found—it is what each has thought, yet something entirely different. Speaking of the songs, "The Chimes of Arcadie," "The World Is Waiting for the Sunrise" and "Pierrot's Love Song" are lovely melodies and real hits.

Fern Doubleday and Thomas Conkey have leading parts, and Conkey sings in a delightful way. Louis Cassavant, the "Jester," who is a sort of chorus and "Nobody" rolled into one, has a chance for a little real acting, and takes advantage of it. Harry R. Allen makes the audience laugh with a character part. The Tinnin Dancers present several interludes.

ROSENTHAL RETURNING TO COHAN

CHICAGO, Nov. 21.—Jake Rosenthal, former manager of the Woods Theatre here, has left for New York, where, it is reported here, he is to be connected with George M. Cohan.

Rosenthal formerly was associated with Cohan as manager of the Bronx Opera House in that city under Cohan and Harris. He is succeeded at the Woods Theatre by Lou Houseman, who has returned to the A. H. Woods fold after being tied up with the Selwyns for a time.

CORT CHANGES NAME OF SHOW

John Cort's "Jim Jam Jems" show has been renamed "Hello Lester." It was learned at the Cort office last week that the publishers of the magazine "Jim Jam Jems" threatened suit if the show at the Cort Theatre was not re-titled immediately.

Cort asserts that he had no arrangement with the publishers for the use of the title "Jim Jam Jems." Rather than resort to litigation he said he would comply with their wishes in renaming the show.

SHUBERTS MUST CHANGE PLANS

There will be no Fifty-ninth street entrance or exit to the new theatre the Shuberts are building on Seventh avenue between Fifty-eighth and Fifty-ninth streets, according to the decision last week of the Board of Standards and Appeals, also known as the Zoning Committee. The Shuberts appealed to the Board from the previous decision of Superintendent of Buildings Rudolph P. Miller, who originally denied their application to extend the entrance to West Fifty-ninth street.

The only way now that the Shuberts can get permission to build the entrance is through a special resolution which may be adopted by the Board of Estimate and Apportionment. But it is quite unlikely that that body will make the entrance possible, for its erection is being opposed by the Title Guaranty and Trust Company, the attorney for which, George F. Coney, has thus far successfully defeated the Shuberts' plan. It is said that at least one powerful theatrical magnate is interested in the opposition against the entrance on West Fifty-ninth street.

Apparently, the purpose of the Title Company in opposing the plan is to continue the vicinity of Fifty-ninth street and Seventh avenue as a residential zone.

PHILADELPHIA SHOWS CHANGE

PHILADELPHIA, Nov. 21.—The coming week is the last in this city for three shows that have had runs here, while another is entering on the final two weeks of its stay.

"The Passing Show of 1919" begins the fourth and last week of its engagement at the Lyric on Monday night. Leo Deitrichstein and his romantic melodrama "The Purple Mask" will close at the Adelphi on December 4. "Irene" begins its sixth and last week at the Shubert on Monday, while this will also be good-bye week for Mizzi in "Lady Billy."

BOSTON SWITCHES MATINEES

BOSTON, Nov. 21.—There will be no Wednesday matinees this week at the Shubert, Wilbur, Majestic and Arlington Theatres, and at the Boston Opera House, owing to the special Thanksgiving matinees on Thursday.

DILLINGHAM DINES DIRECTORS

R. H. Burnside, Ned Wayburn, Bruce Edwards and Fred G. Latham, general stage directors for Charles Dillingham, were guests of honor at a dinner tendered to them by their chief at the Hotel Astor last Sunday night. Authors and composers of the various Dillingham productions were present, including Anne Caldwell, Ivan Caryll, William Le Bron, Glen MacDonough, Jerome D. Kern, Raymond Hubbell, Victor Jacobi and Allan K. Foster.

"BROKEN WING" REOPENING

Sargent Aborn's production of "The Broken Wing," a play by Charles Goddard and Paul Dickey, authors of "The Misleading Lady," will open at the Forty-eighth Street Theatre next Monday, November 29. The play had a short run in Boston, but had to vacate to make room for Frances White and "Jimmie."

DEATHS

PHYLLIS BLAIR, known in private life as Mrs. J. E. Vendrenne, wife of the English actor and a well known English actress herself, died recently in London. She had acted under Herbert Tree, Henry Irving and George Edwardes.

REGINALD FARRER, an English writer who wrote several books on the drama, died in India early this month from an attack of diphtheria.

LUCILLE

SAVOY
HELEN KELLER, the most Wonderful Woman in the World, says it is a real pleasure to use LUCILLE TOILET PREPARATIONS. Sold in two sizes, 66c. and \$1.50, and a special \$3.00 size of Cream Cleansing Powder for the Face. Mail orders promptly filled. (I pay postage.) ASTOR THEATRE BLDG., Broadway & 45th St. Phone BRYANT 3022.

HERMAN GEROLD, fifty-eight, died in the Lennox Hill Hospital on November 20 after a brief illness. He was born in Australia and came to this country twenty-eight years ago. For thirteen years he played in German stock companies on the Bowery. His last appearance was with Louis Mann in "The Unfinished Chapter."

HARRY M. SCOTT, well known press agent and theatrical manager, died on November 19, at Sierra Madre, California, at the age of fifty-six. He was born in Pittsburgh, Pa., and began his career there as a press agent with the Casino Museum. He later was employed in a similar capacity with Geary's Museum, in Columbus. For years he was manager of the Desquesne Theatre, Pittsburgh. For the past four years he has been traveling representative for the Frohman-Sarah Bernhardt Pictures. He was a member of the Cleveland Lodge of Elks. He is survived by a wife, Nellie, and a brother, Charles.

IRVING W. ALLEN, owner and founder of the Allen Show Print, died last Saturday in Beverly, Mass. For many years he made a specialty of theatrical printing and was known throughout the whole theatrical profession. Death resulted from angina pectoris.

JOHN C. MANSFIELD, a fair and carnival promoter, was killed last week near Moravia, N. Y., when the automobile in which he was a passenger, skidded and crashed into a tree, overturning the car and crushing him underneath. He was dead when help arrived.

CHARLES NOEL DOUGLAS, better known as "Sunshine Charley," who, as playwright, humorist and song writer, wrote material for such stars as Edna May, Eva Tanguay and the late Nat Wills and Digby Bell, died at his Brooklyn home last week from pneumonia, after spending his last thirty years as a bedridden invalid.

FRANKLYN PIERCE DWYER, widely known to the theatrical profession for many years as general passenger agent of the Grand Trunk Railway, died in Yonkers, N. Y., on Friday, November 12.

WILLIAM JOHN ROBJOHN, sixty-seven, musician and composer, known internationally as Caryl Florio, died last Sunday in a sanitarium at Morgantown, N. C. He was born in England. He was the first boy soloist at Trinity Church, New York, where he attracted the attention of the Prince of Wales, later King Edward VII. Later he produced his own operas in some of the leading theatres.

GEORGE GIDENS, comedian, seventy-four, died last Sunday in St. Paul's Hotel, New York, after a short illness. He was born in England and had been on the stage for three score years, starting in an amateur performance in Middlesex, England, when he was fifteen years old. Soon after he received a professional try-out at the Royal, Edinburgh, Theatre, after which he became a member of the Sir Charles Comedey Company. In 1878, following a tour in this country, he appeared in London as Joux in "The Idol." A year later he opened the Novelty Theatre in that city and, when it failed, returned to the footlights in "Betsy" at the Criterion. He also appeared with "She Stoops to Conquer," and "Daddies," and was with the Belasco interests for twenty years.

MARGARET SHAYNE, at one time a member of "The Lion and The Mouse" company, but forced to leave the stage because of ill health, died here from shock yesterday following an operation for the removal of some table cutlery which she swallowed at the Hudson River State Hospital where she has been a patient for the last three years. Miss Shayne was taken violently ill yesterday, and an immediate operation was found necessary. The surgeons were amazed when they found three knives and forks inside her.

LETTER LIST

GENTLEMEN	Reynolds, Clyde	Howard, Elsie
Anderson, Dick	Roberts, Dick	Held, Jean
Burns, Raymond	Reynolds, Duke	Humbert, Leah
Bar, A. E.	Richards, Geo.	Hires, Martha
Brown, H. C.	Boebe, Jack	Hanaford, Maude
Burkhardt, W.	Schaeffer, Geo.	Jay, Mrs. John
Buhler, Richard	Sheppard, W. K.	Keefer, Grace
Bovis, W. H.	Stuart, The Male	Leonard, Helene
Bloom, H. E.	Patti	La Rue, Grace
De Haven, Carter	Smith, Chas.	Lee, Audrey
Dale, Johnny	Warren, Fred T.	Landon, Bobbie
Dull, Harold	Willag, Harry	Le Brack, Francis
Dillon, Johnnie	Yack, M. A.	Lieber, Hattie
Frothingham, Alfred B.	Zelo, Mr.	La Mont, Middle
Force, E.	LADIES	La Fortuna, Mrs.
Harer, A.	Bennett, Billie	Leonard, Sue L.
Homewood, A.	Brown, Dorothy	Marema, Julia
Hamilton, Robt. B.	Brandon, Miss G.	Morgan, Hilda
Joyce, Paddy	Custello, Belle	May, Helen
Logan, A. L.	Clayton, Lucille	Moose, Ruth
Leonard, E. E.	Connors, Peggy	Oesterle, Mrs. A.
Maurice & Grille	De Vos, Madge	Peters, Pamela
McCarthy, Thelma	Donnelly, Elsie	Ransom, Mabelle
McCauley, Jas. E.	De Frey, Dorothy	Rose, Rita
Morgan, Jack	Everette, Florida	Roberts, Labelle
Nelson, Billy	Earle, Julia	Vernon, May
Olcott, Chassey	Edwards, Renee	Washington, Fanny
	Fenton, Olive	Watson, June
	Gordon, Shirley	
	Glasgow, Jas.	
	Mrs.	

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange (AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

Attention, Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts wanted.
Short jumps. 184 Boylston St., Boston, Mass.

TAYLOR TRUNKS

110 W. 44th ST., NEW YORK

23 E. RANDOLPH ST., CHICAGO

ALLEN
SPENCER
TENNEY

VAUDEVILLE WRITER

"IF MATERIAL CAN HELP YOU, I CAN BE OF MATERIAL HELP TO YOU." WRITE, WIRE, OR CALL—

Allen Spencer Tenney, 1493 Broadway, N. Y.

PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement. Negro Plays, Paper, Sonnets, Mrs. Jarley's Wax
Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York.

Insure Your Material Against Theft REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you
as an acknowledgment, and for future reference. The contribution should be signed plainly by the
person or firm sending the same, and should be endorsed by the stage manager of the show or of the
house where the act is being used or other witnesses. Further acknowledgment will be made by
the names and numbers being published.
Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1004 Broadway, New York

Date

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my.....

entitled
for Registration.

Name

Address.....

WEISSMAN BROS.

THEATRICAL TRUNKS

Wardrobe Trunks Special... \$25.00 Dress Trunks... \$10.00
Suit Cases and Leather Bags... \$2.50 up

708 7th Avenue New York
Opposite Columbia Theatre. Open Evenings

FREDERICK & SON SCENERY

Est'd
1896
EVERYTHING FOR
VAUDEVILLE
Repainting
Touching
Repairing

Lengacre
1206
ANILINE SETS, SATEEN AND SATIN Etc.
643 WEST 42nd STREET
NEW YORK, N. Y.

WIG

Real Human Hair, Irish Comedians,
Jew, Dutchman, Clown, \$1.00, \$1.50
each. Negro, 35c, 75c, \$1.00.
Lady wig, \$3.50. Tights, \$1.50.
Hair Mustache, 25c. Grape Hair, p.
yard 25c. Catalog free.

635 KLIPPERT, 46 Cooper St., New York

MINSTREL BOOK NO. 5

"How She Got a Husband," sketch; "Be
Calm," monolog; "Jingles," No. 3, encore
verses; "Harmony Hall," farce. 25c Each.
The five \$1. 1921 Catalog 2c or FREE with
order. STANTON AMUSEMENT CO., Nor-
wich, N. Y.

CLIPPER BUSINESS INDEX

STAGE DANCING SCHOOLS.

Harvey Thomas, 59 E. Van Buren St., Chicago,
Ill.

LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New
York City.
Edward Doyle, Attorney, 421 Merchants Bank
Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120
E'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.
Andrew J. Smith, 53-63 Park Row, N. Y.

MUSICAL CLASSES

A. Braunneiss, 1012 Napier Ave., Richmond
Hill, N. Y.

SCENERY.

Schell's Scenic Studio

551-553-555 South High St., Columbus, O.

Kahn & Bouwman Scenic Studio
100 W. 45th St., Room 46, N. Y. C. Bryant 1325

SCENERY FOR RENT

Amelia Grain, 819 Spring Garden St., Phila-
delphia, Pa.

SONG BOOKS.

Wm. W. Delaney, 117 Park Row, N. Y.

TENTS.

J. C. Goss Co., 10 Atwater St., Detroit,
Mich.

THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Bos-
ton, Mass.

THEATRICAL PROPERTIES.

John Brunton Studios
225 W. 41st St., N. Y.—Bryant 5914

WIGS and BEARDS

IN All Styles and Qualities

THEATRICAL JEWELRY AND
SPANGLES, TIGHTS, OPERA HOSE
AND STOCKINGS, FANCY BRO-
CADES, GOLD and SILVER TRIM-
MINGS, and all Goods Theatrical.
High Grade Qualities at Lowest Prices

SAMPLES UPON REQUEST

J. J. WYLE & BRO., Inc.

Successors to

SIEGMAN & WEIL

18 & 20 E. 27th St. New York

PLAYS

FREE Catalogue of Professional and
Amateur Plays, Sketches, Mono-
logues, Minstrel Jokes, Recitations,
etc.

FITZGERALD PUBLISHING CORPORATION
Dept. C, 18 Vesey St., New York

LEARN PIANO BY EAR—IN ONE WEEK

Play correct BASS at once with my
method. Most anyone can learn in a week.
F. W. Little, Box 38 Arsenal St., Pittsburgh, Pa.

SCENERY

Diamond Dye, Oil or Water Colors

SCHILL SCENIC STUDIO, COLUMBUS, O.

BEADED BAGS?

Yes! We Mount and Repair Them.
Large assortment in stock, also made to
order.

BEADS, 125 West 49th St., New York

MONEY WRITING SONGS

A successful music composer and publisher
writes a book explaining how to make money
publishing songs. Contents: Correcting your
Faults, Writing a Melody, Directing the Am-
bitious Young Composer, Placing your Songs
before the Public. Lists over 500 Music Deal-
ers—300 Band and Orchestra Dealers. You
need this book, only one of its kind on the
market. Only \$1.00 Postpaid. Money back if
you say so. UNION MUSIC COMPANY, 315
East Fifth St., Cincinnati, Ohio.

ACTS

PLAYS, SKETCHES Writ-
TEN, TERMS FOR A STAMP.
E. L. GAMBLE, Playwright
EAST LIVERPOOL, OHIO

BAL TRUNKS

WILLIAM BAL CO.

141 W. 36th St.

TELEPHONE

FITZROY 2068

SHOW PRINTING

Heralds, Tonights, Dodgers, Tack and
Window Cards, Half-Sheets, One-Sheets,
Three-Sheets, Cloth Banners, Card Her-
alds, Letterheads, Envelopes, Etc. Type
work only. No stock paper. Everything
made to order. Write for prices, giving
full information as to printing desired.

GAZETTE SHOW PRINT- ING COMPANY

MATTOON ILLINOIS



The world's largest manufacturers
of theatrical footwear

WE FIT ENTIRE COMPANIES
ALSO INDIVIDUAL ORDERS

New York Chicago
1354 B'way at 46th St. State and Monroe Sts.

WARDROBE PROP TRUNKS

\$10.00
Big Bargain. Have been used. Also a
few Second Hand Innovation and Fibre
Wardrobe Trunks, \$20 and \$25. A few
extra large Property Trunks. Also old
Taylor Trunks and Bal Trunks.
Parlor Floor, 25 W. 51st St., N. Y. City.

ACTS

A VOYEL MATERIAL WRITER.
Writing for men of world's best.
CARL BIEBER, Author
2616 E. 10th. Indianapolis, Ind.

MISS ROSE

Formerly With Joseph

FIRST CLASS BEAUTY PARLOR

Theatrical Hair Goods, of All Descriptions a
Specialty, also Nestle's Permanent Waving.
Call At Your Convenient Hours.
151 W. 48th ST., NEW YORK CITY, N. Y.

Plays

VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 340
Decatur Ave., New York City.
Stamp for catalog.

PAPER HATS

for Carnivals, Parades, Dancing. Box 35a. W.
Catalog free
GUS KLIPPERT, 46 Cooper St., N. Y.